Typographica 6

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In this issue of Typographica, an important article by Donald Bell, Director of Publications of the Royal National Institute for the Blind, entitled 'Reading by Touch' describes some early systems of touch reading, the work of Valentin Haüy and others, the development of the Moon and Braille systems, and the techniques of braille printing and publishing. This wrapper is an example of conventional embossed braille and there is a special inset showing solid dot braille. There are also well-illustrated articles on typewriter type faces, the work of Pat McAuliffe of Listowel, and lettering in Coventry Cathedral, and an amusing insert 'Watching Words Move'.

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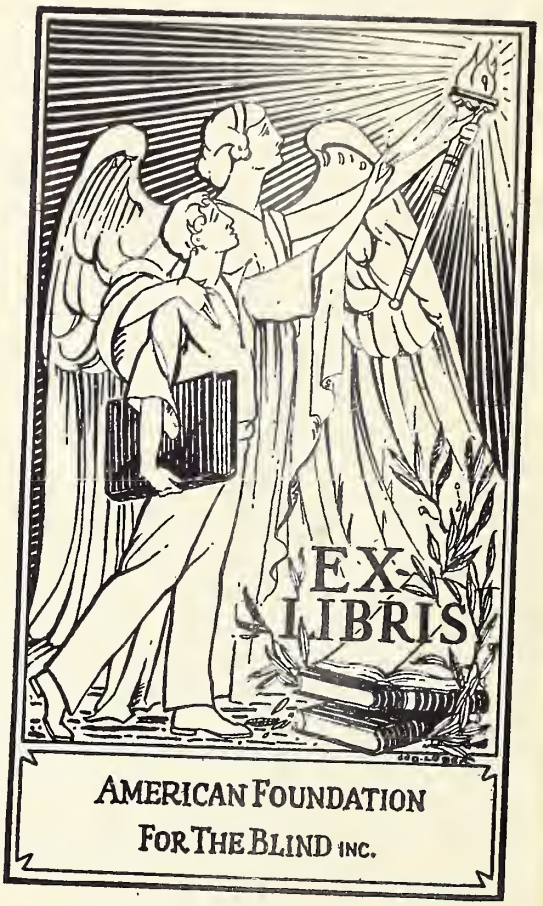
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The photographs on pages 3, 4, 5, and 11 are by Jon Whitbourne.

Watching words move

The special forty-eight-page insert 'Watching words move' is a reproduction in reduced size – the original is $8\frac{1}{2} \times 7$ inches – of a typographic notebook composed of pasted-up letters and words, in one size of one typeface, compiled by Robert Brownjohn, Ivan Chermayeff, and Thomas Geismar in New York during 1959 and 1960.
It has been printed at The Country Press by offset litho.

If in this country today there is a single reason for the high proportion of blind people who lead useful, well-integrated lives, it must surely be the general adoption, not a century ago, of the braille system of embossed writing. Braille, however, was not the first method of reading by touch. The desire of the blind to gain access to the written word led to many experiments in a variety of media, and even after Braille's invention other systems of embossed symbols were formulated and used.

Early systems of touch reading

It is recorded that a distinguished blind Arab professor, Zain-Din al Amidi, of the University of Moustansiryeh, in what is now Iraq, in the fourteenth century improvised a method by which he identified his books and made notes. Although blind soon after birth, he led a studious life, interesting himself particularly in jurisprudence and foreign languages. In 1517, one Francisco Lucas of Saragossa contrived a set of letters carved on thin tablets of wood, which was brought to Italy about 1575 and improved by Rampansetto of Rome, who used larger blocks, engraving the letters instead of embossing them. Both systems failed because the letters were too difficult to read. In 1547, an Italian physician, Girolamo Cardano, suggested a method of teaching the blind to read which in some ways resembled the work of Louis Braille. In 1640, Pierre Moreau, a Paris notary, cast a movable lead type, but abandoned his invention because of lack of means. At the same time, letters made of tin were used by Schönberger, of Königsberg. In 1651, George Harsdorffer, a Nuremburg poet, revived the classical method of a wax-coated tablet in which letters could be cut with a stylus. In 1676, an Italian Jesuit, Francesco Terzi, devised a kind of cipher code based on a system of dots enclosed in squares and other shapes. He also advocated a type of string alphabet, a system said to have originated in various parts of South America. Its adoption in this country is credited to two blind Edinburgh men, Robert Milne and David McBeath. Seven main knots, of varying construction, were used to represent certain letters, and the remaining letters of the alphabet used these knots in combination with a smaller knot set at a varying distance from the main knot. A string alphabet was used for many years at the Glasgow Asylum for the Blind, and passages from the Bible were translated into this medium, the string being drawn from a reel by the reader. This system was also used by blind people to correspond with each other and with their sighted friends.

Opposite: an example of Haüy's type

Notice historique.

sur

L'INSTRUCTION DES JEUNES AVEUGLES,

Par

Mr Guillié,

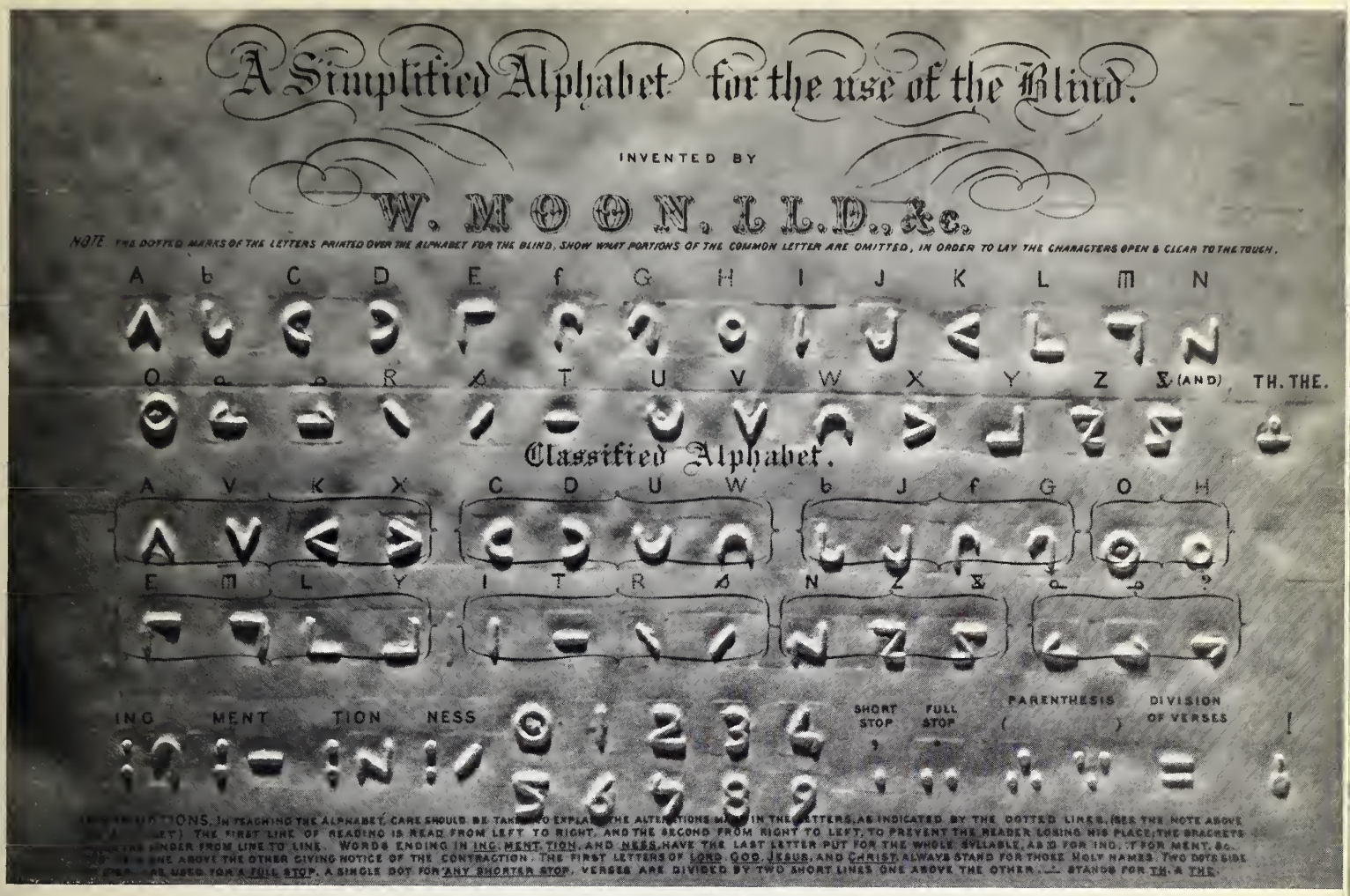
Directeur-général de l'Institution Royale des jeunes aveugles de Paris, Chevalier de la Légion d'honneur.

Paris.

Imprimé par les Jeunes Aveugles.

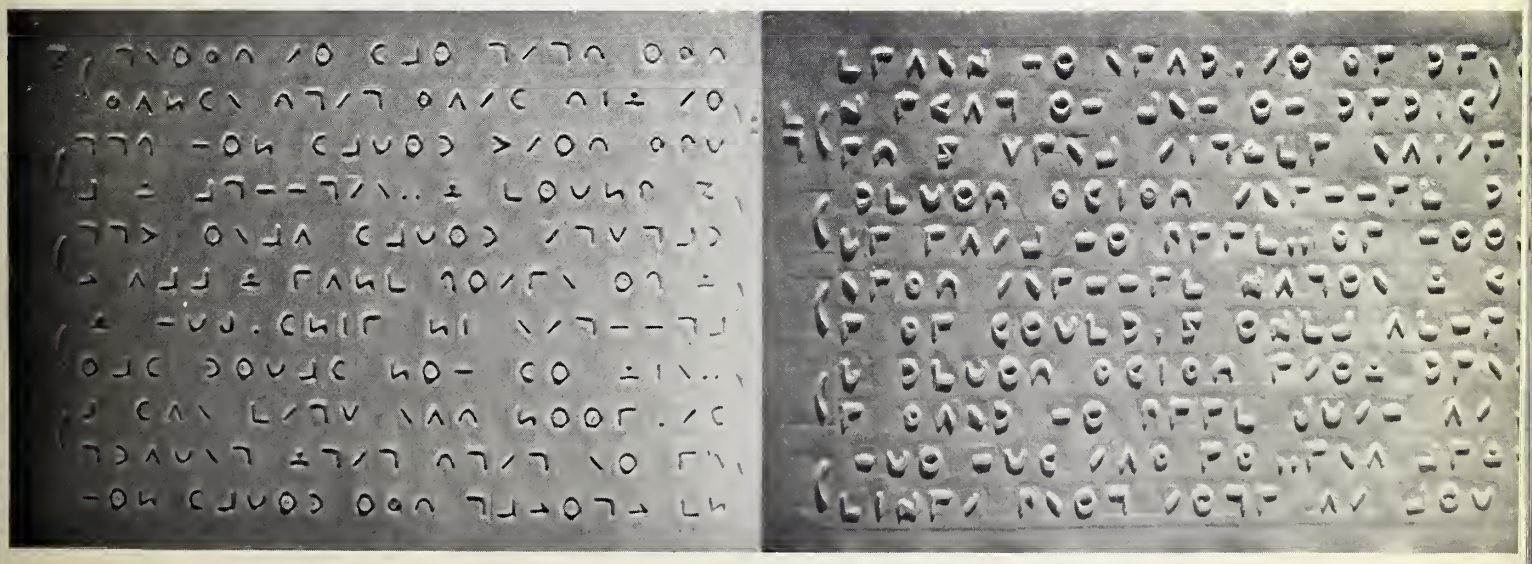
1819

SHALL THEY CARRY AWAY TO THE BROOK
OF THE WILLOWS.
8 FOR THE CRY IS GONE ROUND ABOUT THE
BORDERS OF MOAB; THE HOWLING THEREOF
UNTO EGLAIM, AND THE HOWLING THEREOF UNTO
BEER-ELIM.
9 FOR THE WATERS OF DIMON SHALL BE FULL
OF BLOOD: FOR I WILL BRING MORE UPON DIMON,
LIONS UPON HIM THAT ESCAPETH OF
MOAB, AND UPON THE REMNANT OF THE LAND.
CHAP. 16. 1 SEND YE THE LAMB TO THE
RULER OF THE LAND FROM SELA TO THE WILDERNESS,
UNTO THE MOUNT OF THE DAUGHTER
OF ZION.
2 FOR IT SHALL BE, THAT AS A WANDERING
BIRD CAST OUT OF THE NEST, SO THE DAUGHTERS
OF MOAB SHALL BE AT THE FORDS OF
ARNON.
3 TAKE COUNSEL, EXECUTE JUDGMENT; MAKE
THY SHADOW AS THE NIGHT IN THE MIDST
OF THE NOON-DAY; HIDE THE OUTCASTS; BETRAY
NOT HIM THAT WANDERETH.
4 LET MINE OUTCASTS DWELL WITH THEE,
MOAB; BE THOU A COVERT TO THEM FROM THE
FACE OF THE SPOILER: FOR THE EXTORTIONER
IS AT AN END, THE SPOILER CEASETH, THE OPPRESSORS
ARE CONSUMED OUT OF THE LAND.
5 AND IN MERCY SHALL THE THRONE BE
ESTABLISHED: AND HE SHALL SIT UPON IT IN
TRUTH IN THE TABERNACLE OF DAVID, JUDGING
AND SEEKING JUDGMENT, & HASTING RIGHTEOUSNESS.
6 WE HAVE HEARD OF THE PRIDE OF MOAB,
HE IS VERY PROUD: EVEN OF HIS HAUGHTINESS,
& HIS PRIDE, & HIS WRATH: BUT HIS LIES
SHALL NOT BE SO.
7 THEREFORE SHALL MOAB HOWL FOR MOAB

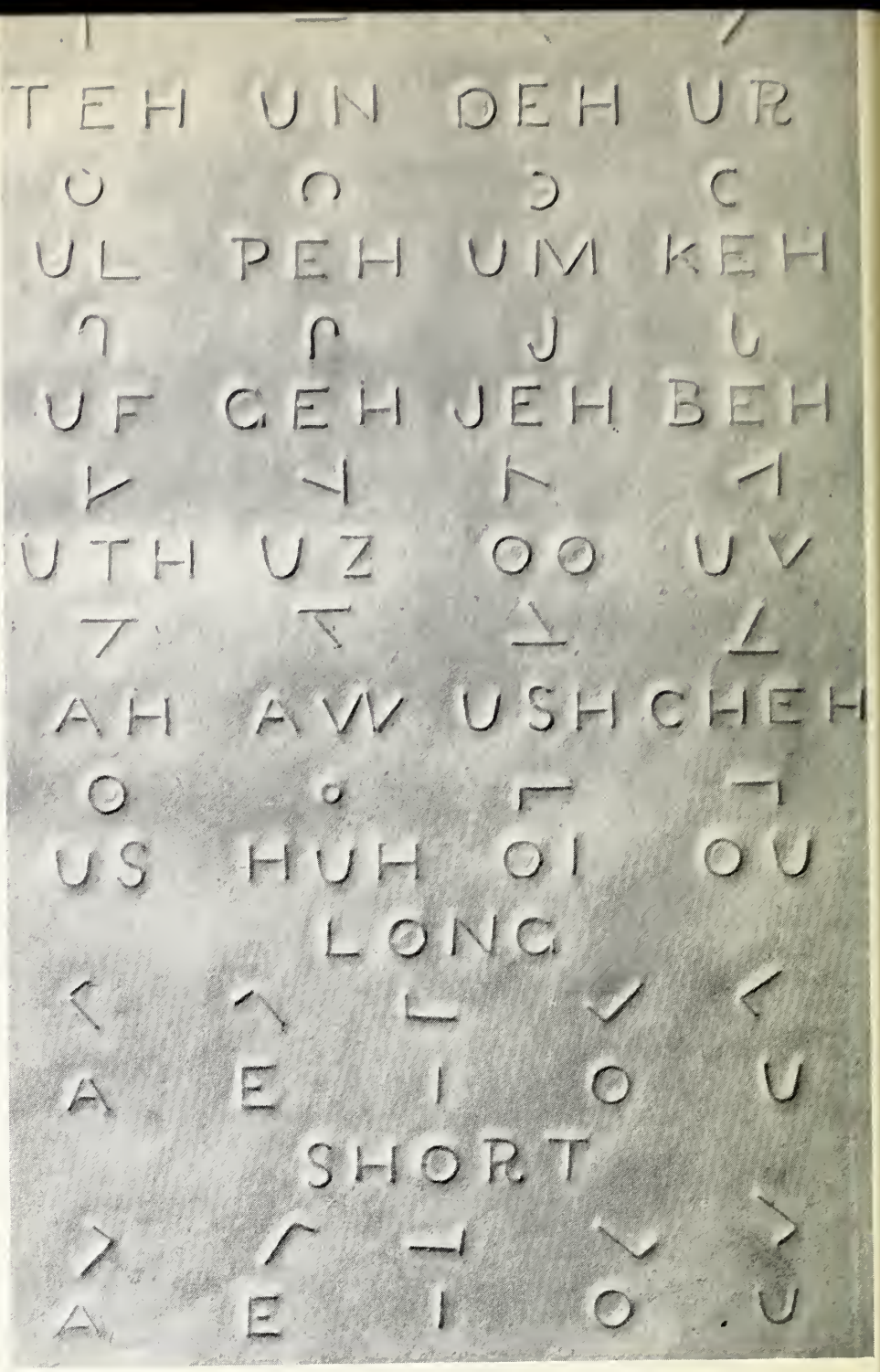


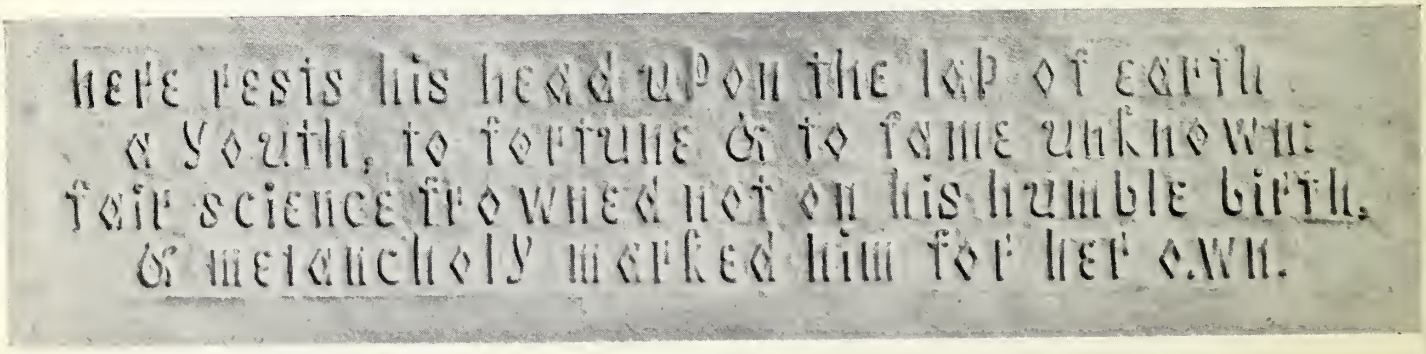
Moon's alphabet (above) and a page from the *Life of Dr Moon*, published in 1931 (below)

Opposite: A page from Alston's Bible published in Glasgow in 1840



Frere's phonetic system (right) and an example of Boston Line Letter (below)





The French encyclopedist, Diderot, tells of a blind woman born in 1741 who had been taught to read from letters cut out of paper. A Viennese musician, Maria Theresa von Paradis, born in 1759 and blind from early childhood, learned to read by means of pins stuck into a cushion in the shape of letters. She subsequently was able to read a system of letters pricked through cardboard, invented by a blind man called Weissenberg of Mannheim, and even had a press invented for her by von Kempellen with which she printed German characters in relief.

Haüy

The great pioneer, however, in the education of the blind was the Frenchman Valentin Haüy, who founded at Paris in 1784 the first of all schools for the blind. His main concern, of course, was to discover a way of teaching his pupils to read. Maria von Paradis herself visited Paris and explained Weissenberg's system to Haüy. But Haüy conceived the idea that the blind could be taught to read by means of ordinary large type printed in relief. Although Haüy was not the first to discover the art of embossed printing, he was the first to use it in the production of books for the blind. For more than forty years, the pupils of the school founded by Haüy acquired their education from his large, relief-printed folios, a very slow and cumbersome process. Writing, of course, was even more cumbersome, for the only way in which the pupils could express themselves was by setting up letters in type. In 1786 Haüy published his *Essai sur L'Education des Aveugles*, which described his aims and methods, and an English translation of this was published by Thomas Blacklock, the blind Scottish poet, in 1793. Haüy used the italic form of the roman letter in two sizes of type, the larger for beginners and the smaller for experienced readers. The pages were printed on one side only and were pasted back to back before binding. He developed several abbreviations and contractions to reduce the size of his books.

The genesis of braille

In 1821, Haüy's school, the Institution Nationale des Jeunes Aveugles, was visited by an ex-captain of artillery, Charles Barbier, who in 1819 had invented a system of writing by dots based on phonetic principles: this he had evolved from a form of what he called 'night writing', which he claimed would enable soldiers in the field to communicate with each other during darkness. Barbier's system, though too intricate for general use, interested some of the pupils of the Institution Nationale because it could be read more rapidly than Haüy's embossed roman letter and, more important, it could be written by means of a stylus and a metal frame devised by

Barbier. But it was not satisfactory, and its importance lies in the fact that it provided the idea on which Braille based his own system.

Meantime, experiments continued in other countries. A type of roman capital formed of raised dots and dashes was invented by Koechlin of Stuttgart. Klein in Vienna produced a vertical arrangement of five embossed points.

The first embossed books for the blind to be used in this country were some of Haüy's works imported in 1821 by Lady Elizabeth Lowther for her blind son, later to become Sir Charles Lowther, who in 1832 obtained type from Paris and embossed parts of the Bible for his own use.

Gall's type

Haüy's books in 1826 so impressed James Gall, an Edinburgh printer and publisher, that he immediately started to experiment on his own account. In 1827 he published his *First Book for Teaching the Art of Reading to the Blind*, partly in inkprint and partly in his own embossed type. This was followed by other books. His alphabet was an angular modification of roman capitals, first engraved in wood and later cast in metal. He subsequently realized that dots were more easily deciphered by the fingers than unbroken lines and so developed a form of serrated type. He published, without financial help, several embossed books for the British and Foreign Bible Society, the London Sunday School Union, and the Religious Tract Society.

Fry and Alston

In 1832 the Edinburgh Society of Arts offered a gold medal for the best method of printing for the blind. No fewer than nineteen systems were submitted, sixteen of them using arbitrary symbols. The medal was ultimately awarded to Dr Edmund Fry, of London, for a plain roman letter which, slightly modified later, became very popular in this country and America. Fry's type was adopted, with some modification, by John Alston, of the Glasgow Asylum for the Blind, who established a printing press, and published, *inter alia,* first the New Testament and then, in 1840, the complete Bible, in nineteen volumes, the first embossed Bible of any type. The books he published sold widely, here and in America. His types were cut in very sharp, thin faces in two sizes, Great Primer for ordinary use and Double Pica for learners and older readers whose fingers were insufficiently sensitive to cope with the smaller type.

Boston Line Letter

During Alston's time, the pioneer of embossed printing in the United States,

Dr Samuel Howe, the first Director of the Perkins Institution in Boston, toured Europe inspecting all the methods of embossed printing he could find, and finally decided on a variation of the Alston system consisting of small angular letters without capitals. This became known as Boston Line Letter and, with the later addition of capitals, was widely used in the United States.
The very prolixity of these systems based on the roman alphabet shows that none was satisfactory: all in fact were very difficult to master.

Shorthand systems

Systems based on shorthand were also tried, notably those of Lucas and Frere. Lucas, a shorthand writer of Bristol, used straight and hooked lines, curves and dots, the meanings of many signs, as in shorthand, being dependent on their position on the line. Books printed in this system were widely used, both in this country and abroad, and a musical notation was developed from it. Frere, a Londoner who was himself blind, invented a system based on phonetic principles, the characters of which consisted of straight and hooked lines, angles and half circles, as well as hollow and solid circles. To speed reading, he bracketed two lines of type together, the second line of each bracket being reversed and read from right to left. No punctuation marks were used. Frere was also responsible for a method of printing his books, and this was used by others: copper characters were placed on a tin plate coated with zinc solution and heat was applied to the bottom of the plate, resulting in the fusion of the characters to the plate and a consequent very sharp imprint.
The difficulties of learning both the shorthand systems, however, were just as great as in the earlier 'line' systems, although the books produced thereby were cheaper and less bulky.

Moon

The only line system now surviving, indeed flourishing, was that invented in 1847 by Dr William Moon, of Brighton. Moon, after a partially-sighted childhood, became blind at the age of 21 and soon mastered all the systems of embossed writing available to him: he found from experience that very few blind people were capable of using them satisfactorily and decided to produce a system of his own. This retained many roman letters in simplified form, the remaining letters being based on Frere's linear characters, without signifying the same letters. His alphabet consisted of only nine characters, their signification being determined by which way up they were used. He also, like Frere, bracketed his lines for ease of reading but, unlike Frere's return line, the letters in his were not reversed. He also reduced contractions

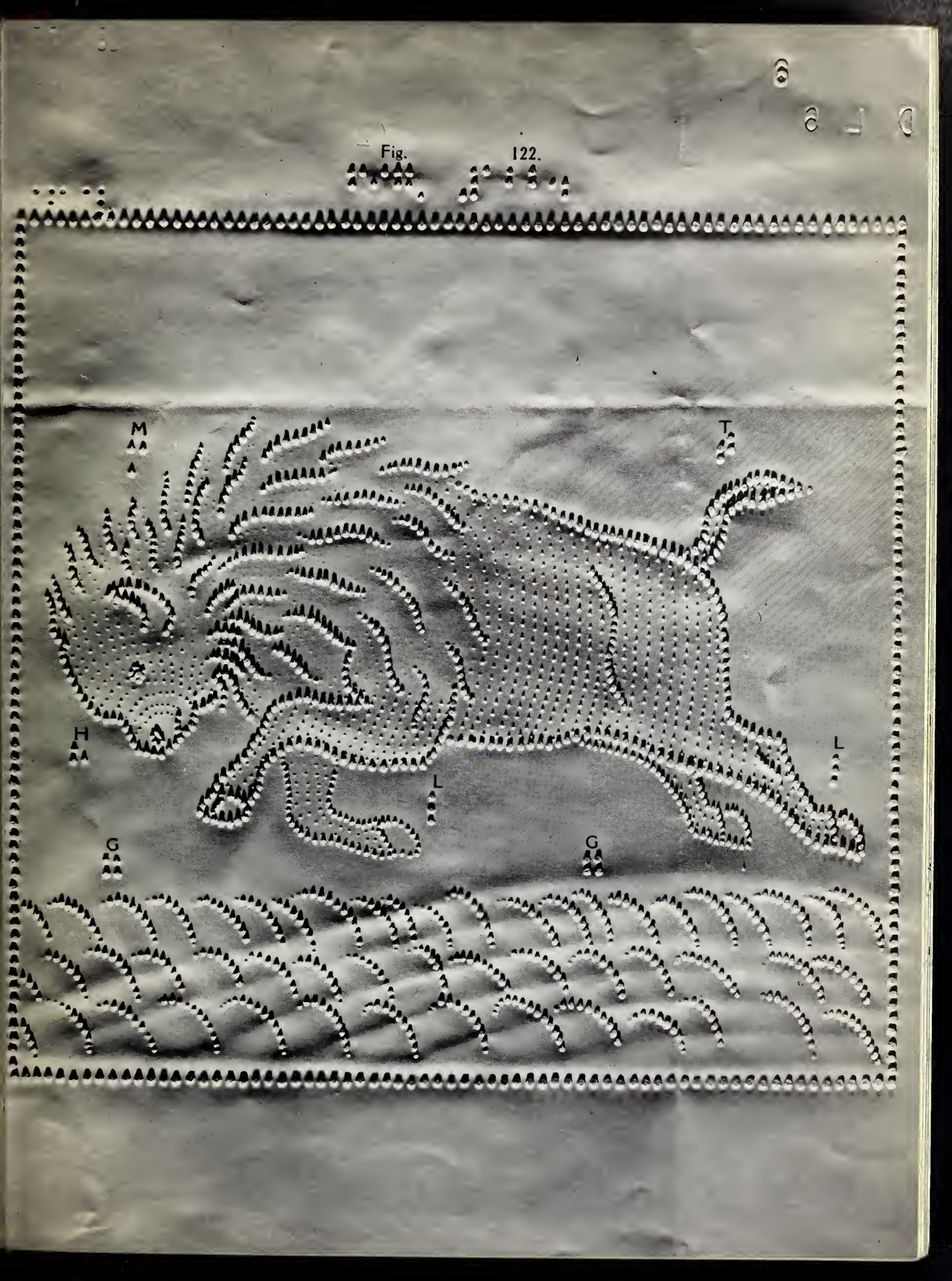
to a minimum. He had early resolved to make the welfare of the blind his life's work, being deeply religious and a man of simple evangelical faith. At first he earned his living by teaching blind pupils to read, using Frere's system. He had married young, and his wife kept a shop to augment his earnings from teaching, five shillings a week at first. He records that soon after the birth of his second child 'my landlord came and told me that he must raise my rent 6d per week. I told him I would lay it before the Lord, beseeching him to aid me in these trying circumstances. The following week, before the additional rent became due, an extra half-crown was added to my salary, which made ten shillings a week.' He soon found that most of his pupils were unable to decipher the characters or to memorize a series of contractions, and so began to devise his own system. By this, he wrote in his diary, 'a lad who had in vain for five years endeavoured to learn to read by the other systems could in ten days read easy sentences'. In 1847 he issued his first booklet, printed on a wooden hand press in his house, and soon after began to undertake the printing of parts of the Bible. This led him to evolve a stereotyped plate from which copies could be printed whenever required: a plate of tinned sheet iron on which the characters of tinned copper wire, cut and shaped by special tools, were fixed. The first wooden press was eventually replaced by an iron Albion. The strong evangelical tenor of Moon's life led to much work for missionary societies, the Moon system being adapted to other languages. By 1880, the alphabets of 194 foreign languages were available for the use of missionaries, although now Moon is largely confined to this country. Between 1847 and 1880 he stereotyped 30,000 plates and produced nearly 125,000 volumes.

From 1923, Moon has been printed direct from type. Several of the types are square bodied, so that four characters can be produced, depending upon which way up the type is used, from one piece of type; others, on square or narrower bodies, make two characters; and some only one. Fourteen types are required to make the alphabet, and twelve other types are used for contractions and punctuation marks. There are six sizes of space, which are higher than those used for inkprint, since they must be as high as the shoulder of the type on which the letter is cast to ensure perfect embossing. The type is set by hand directly into the chase, and between each line a thin brass rule is used. There are about 900 letters and spaces in a Moon page measuring 12 by 10 in., and these can be set by an experienced typesetter in half an hour. The forme weighs 50 lb. The paper is moistened before printing to take the embossing without splitting, and after printing the pages pass through a mechanical gas-heated drier.

What became the Moon Society has since 1914 been managed by the (now)

An 'illustration' from *A Picture Book for the Blind*, c. 1918, which attempts to portray a bison. This use of embossed dots to convey form and perspective is now largely discredited, and the technique confined to 2-dimensional subjects such as maps and diagrams

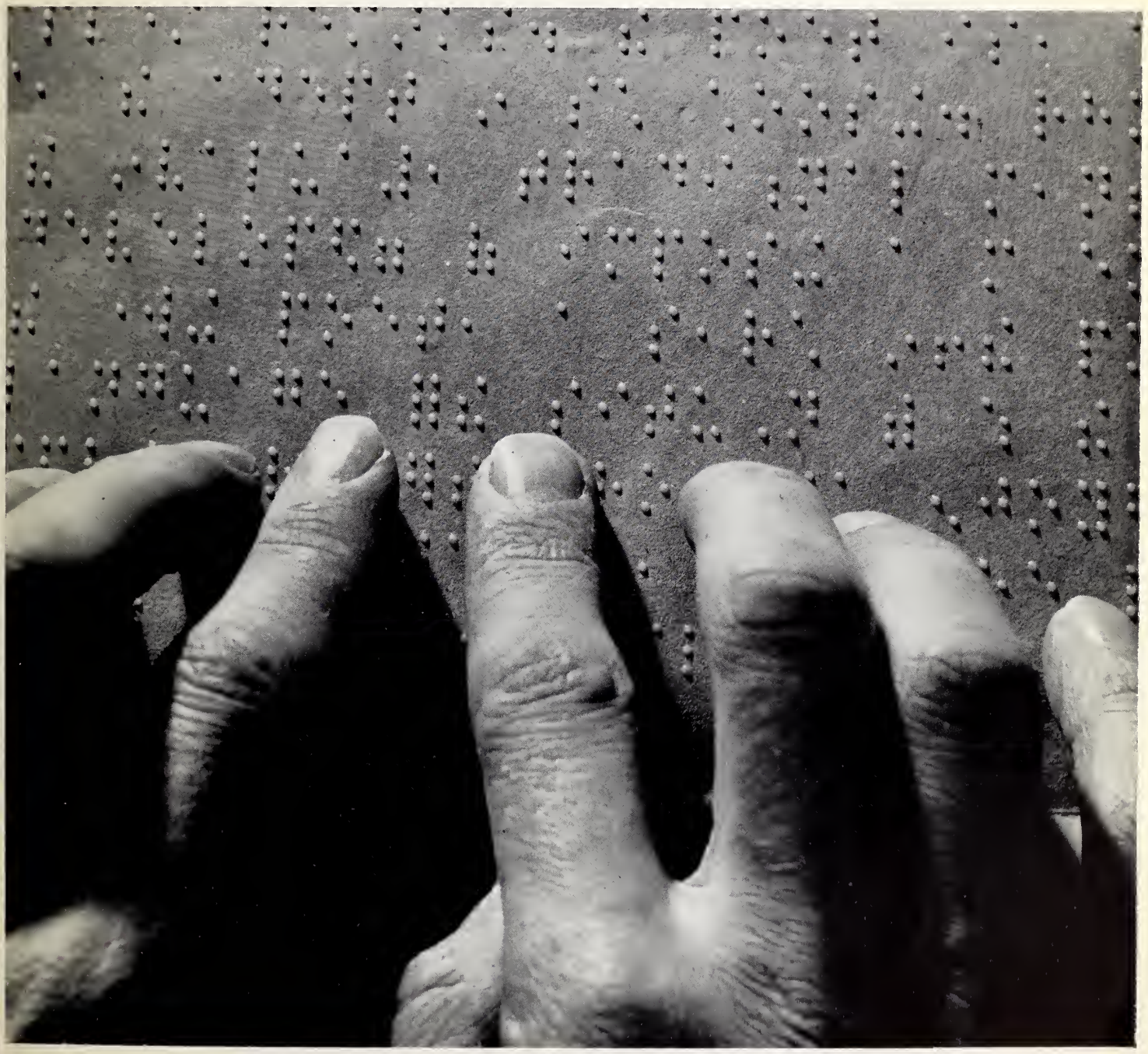
Fig. 122.



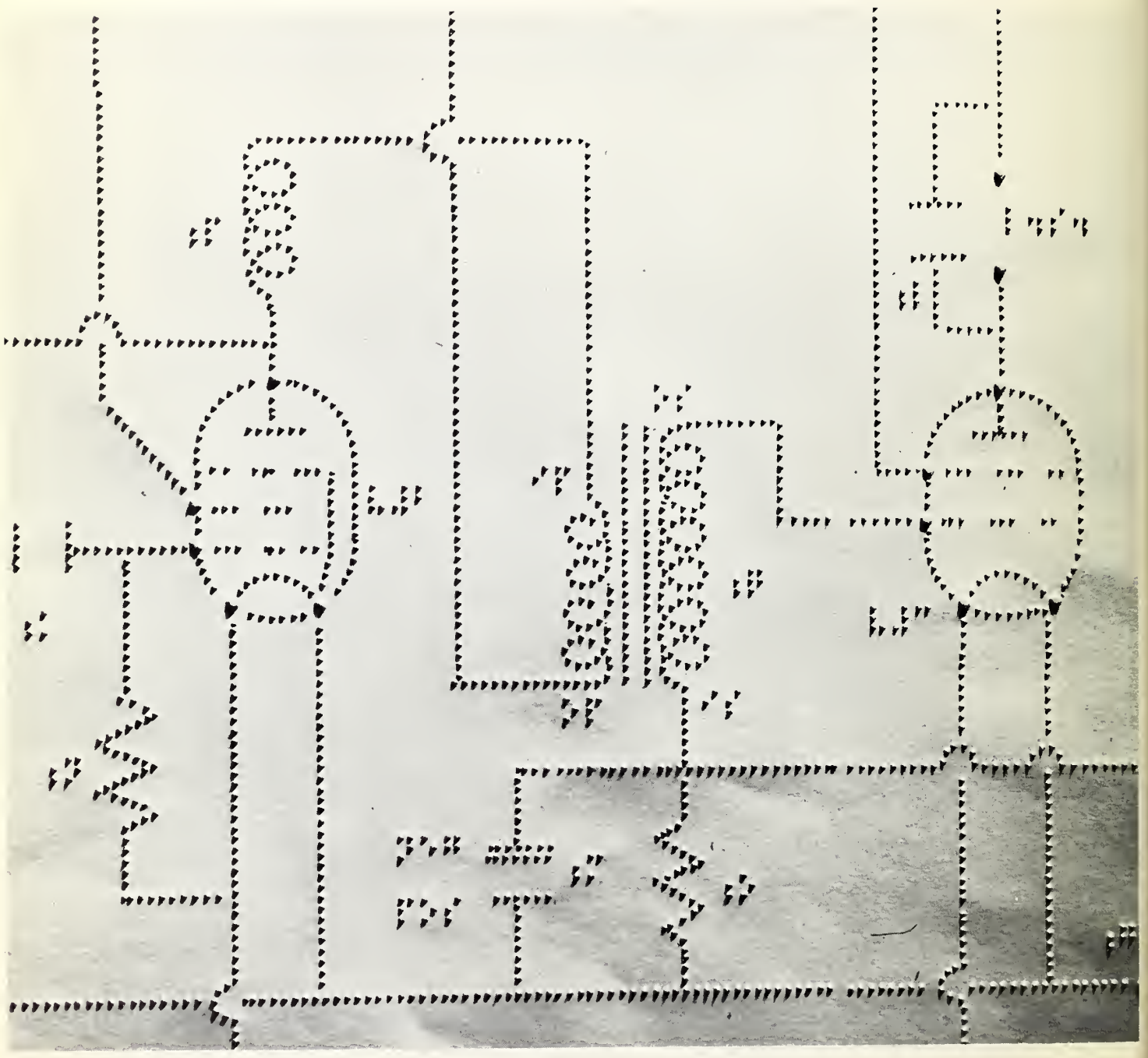
These photographs show conventional embossed braille (below) and solid dot braille

Opposite, above: the English braille alphabet (contractions not shown)

a	e	i	m	q	u	y
b	f	j	n	r	v	z
c	g	k	o	s	x	w
d	h	l	p	t		



Part of radio circuit diagram in braille



Royal National Institute for the Blind, and provides a useful and complementary service to braille publishing, offering a clear, bold type for older people whose touch is not good enough for reading braille.

Braille

It was Louis Braille who made the great breakthrough. In his time there were in existence over twenty different systems of embossed type, most of which had been invented by those who could see, and none of which proved as easy to the touch as to the sight. Limited in value though these systems were for reading, perhaps their most important drawback was their virtual uselessness in providing a means whereby the blind could themselves write: the education of the blind in literature and music had to be largely oral. In other words, two-way literary communication was impossible for blind people. The beauty of Braille's system was its simplicity, and its major advantage over everything that had gone before was that it could be simply and easily written by the blind. It was a practical script, invented and perfected by a blind man.

Louis Braille was born near Paris in 1809, the son of a cobbler, and lost his sight in early childhood as a result of an accident with one of his father's tools. He later entered Haüy's school, and learnt to read Haüy's alphabet. He proved to be a first-class student, and subsequently joined the staff of the school. He studied Barbier's system, looking for a means whereby it could be adapted for both reading and writing and also for musical notation (he himself was a good musician and played the organ at several Paris churches). By 1825, at the age of 16, his system was more or less complete. The results of his experiments he summarized in a pamphlet issued in 1829. These results did not wholly satisfy him, however, and he worked on them for a number of years until in 1834 he produced an improved version of his scheme. This was more compact than any system which preceded or followed it.

Braille consists of sixty-three symbols, out of a possible sixty-four variations of the dots of a domino six (the sixty-fourth being the blank). These dots are, for purposes of description, numbered 1 – 2 – 3 downwards in the left hand column and 4 – 5 – 6 downwards in the right hand column. Letter A is dot 1, B dots 1 and 2, C dots 1 and 4, and so on. The first ten letters are formed from the top four dots, the second ten consist of the first ten repeated with the addition of dot 3, and a similar symmetry continues the division of the sixty-three symbols until seven groups of symbols are formed. In English Braille, the alphabet takes twenty-six of the characters, punctuation ten, and the remaining twenty-seven are used to meet the special needs of individual languages or for contractions. Numbers are represented by the first ten

letters preceded by a numeral sign. In a number of languages there are two grades of braille, Grade 1, in which every word is fully spelt, letter by letter, and Grade 2 (the everyday form), in which various contractions are used to express prefixes, suffixes, pronouns, conjunctions, prepositions, and other frequently recurring groups of letters and words, the main purpose of these being the reduction of bulk. A few languages have a Grade 3, highly abridged, which comes close to shorthand, but Grade 3 is too complex for all but a small minority of readers who have a good command of language and a good memory. Sensitivity of touch, of course, governs the extent to which braille is used: those educated in schools for the blind use braille far more naturally and easily than those who lose their sight in adult life and are almost invariably slow readers. The older people are, the more difficult it is for them to acquire the sensitivity of touch necessary for ease of reading. Commercial braille shorthands are widely used, for shorthand-typing is one of the more established occupations for the blind. From the beginning, braille has been used for musical notation. It is also applied to the expression of scientific and mathematical symbols and formulae, the marking of instruments and equipment (watches, thermometers, gauges, playing-cards, etc.) and to the outlining of maps and diagrams.

Despite its manifest advantages, the chief of which were its adaptability for writing and for rapid reading, its ability to express music as well as words, and its simplicity, Braille's system was slow to be adopted, especially outside France.

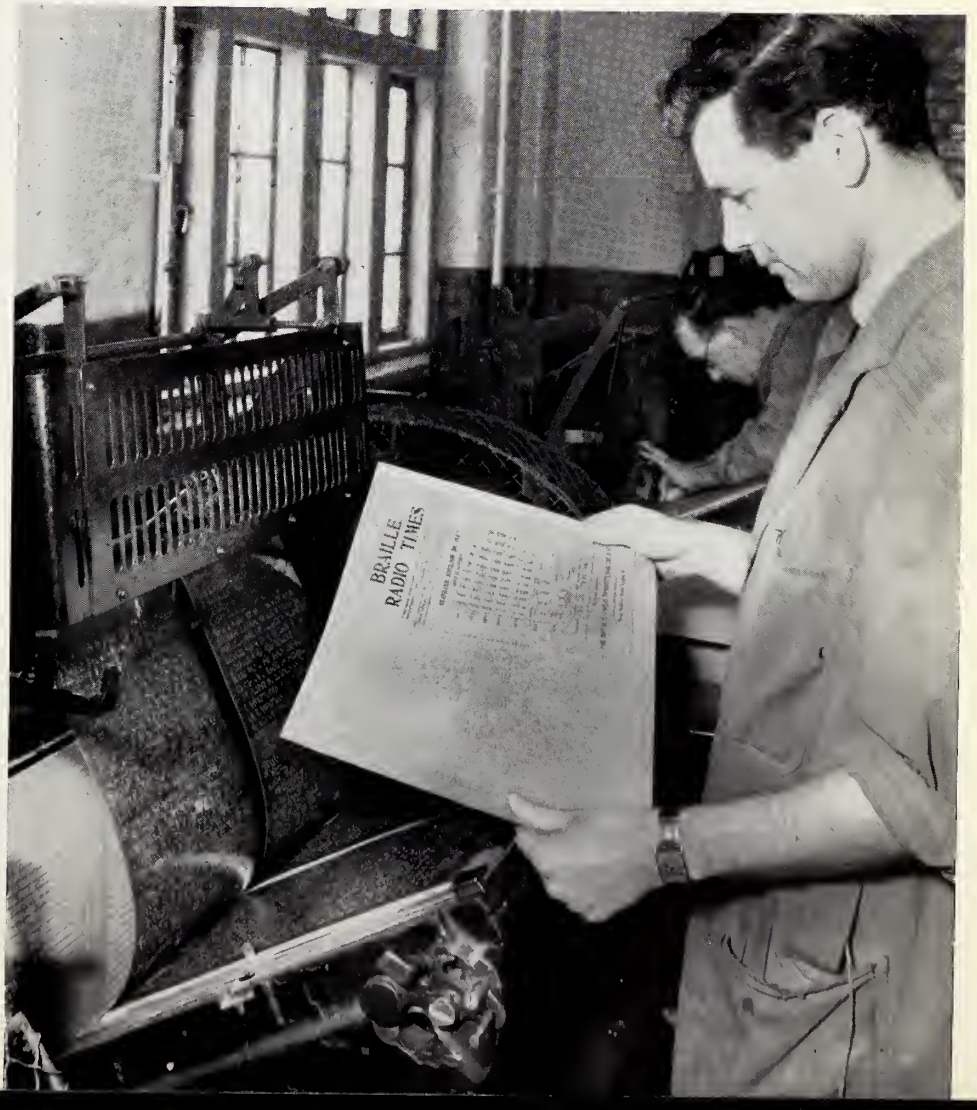
Braille in the United Kingdom

Dr Thomas Rhodes Armitage, an able blind man, who is generally held to have introduced braille to this country, expressed in his book *The Education and Employment of the Blind*, written in 1886, the following view of the bitter controversies which had been waged over types for the blind as late as the 1860's and 1870's:

> The two main causes of this lamentable state of things seem to be that inventors of systems and managers of institutions generally had their sight and, misled by this sense, they could not understand or enter into the real wants of the blind. It is a curious and instructive fact that the two systems which are now most in favour with the blind themselves, and which have most vitality in them, are due to two blind men, Mr Braille and Dr Moon . . . Among the more intelligent of the blind the opinion has long been gaining ground that for any good results to be obtained, the question must not be settled *for* the blind, but *by* the blind themselves . . . The relative merits of the various methods of education through the sense of touch should be decided by those and those only who have to rely upon this sense.

This policy he had put into effect in 1868 when, with other intelligent and educated

Sighted braille transcriber embossing zinc plate on transcribing machine



Victoria platen press used for printing from embossed zinc plates

Ltd

blind men, he had made an exhaustive study of all the available systems, and had decided that the blind would best be served by an acceptance of the Braille system *in toto*, which he considered undoubtedly superior to all others. Armitage's committee became the British & Foreign Blind Association, later the National Institute for the Blind, and was in its early days solely a braille publishing house. Under its leadership, braille quickly became the educational medium of the British blind.

Braille in America

In the United States, however, the adoption of the French system took longer. By some the French arrangement was adopted, by others a modified form of the French system, in which the most frequent letters were given the fewest dots, by others still a more radical change which involved making the braille domino horizontal instead of vertical. All three systems had their advantages: the first achieved uniformity with Great Britain and most European countries; the second (American Braille) economy of dots, which made writing by hand easier; the third (New York Point) reduced space and made reading speedier. The disaster was having three entirely different scripts in English, indeed, within one country: school books, Bibles and the like had to be printed in three types, at great expense, and blind people brought up on different systems could not communicate. The futility of the situation lasted for thirty or forty years, and only in 1918, after much committee work, was unity achieved between Europe and the United States by the adoption of the original French system. But it was not until 1932 that agreement between the United Kingdom and the United States established Standard English Braille as the contracted form for everyday use throughout the English-speaking world.

Braille in non-European languages

After the adoption of the braille system by European countries, the first adaptations of braille to non-European languages began to appear in the 1870's. The UNESCO Report on World Braille Usage notes an Arabic braille in 1878 and a Peking braille at about the same time. Palamcottah or Askwith Braille for Tamil (South India) and Shirreff Braille for Urdu and Hindi (North India) were designed in the 1890's. Marathi Braille (Poona), Nilkantrai Braille for Marathi, Gujarati and Hindi (West India), Oriental Braille (for all oriental languages) and Shah Braille (Bengal) came into being about the turn of the century. At the same time, independent mission workers in China were creating further adaptations for Chinese. A Japanese adaptation had been made in 1887, and other languages followed rapidly – among them Sinhalese,

Solid dot printing press. The plastic 'ink' is forced through the perforated stencils from within the drum on to the paper web, which then passes through a heating chamber

Burmese, Korean, Persian, Armenian, and Turkish. Many lesser known tongues, too, some even without visual scripts, were adapted to braille. Most of the credit for pioneering braille in Asia, Africa, and the remote places of the earth belongs to the missionary bodies of Europe and America, the UNESCO Report emphasizes. Working in their distant outposts, they took pity on helpless blind children and, gathering them into missionary compounds, discovered almost without realizing it that they had founded pioneer schools for the blind. Adaptation of braille to the local vernaculars had to be made before systematic education could begin, and these they designed as best they could.

Uniformity

As the UNESCO Report points out, the 120 years between the publication of Braille's system in 1829 and the request to UNESCO in 1949 to lend its services to rationalize braille usage in many parts of the world divide readily into two main phases. The first fifty years was that of the diehard retreat of the cumbersome old forms of embossing which the blind could not write, then seventy years throughout which the original braille had to compete with many reconstructed forms of itself. The defeat of the old embossings was inevitable, and the civil war between the numerous adaptations of braille was probably equally inevitable: the divergencies embodied theoretical improvements which had to be tried before their authors realized that local advantages were outweighed by wider considerations.
It is perhaps difficult for a sighted person to realize that, with the great variety of scripts used throughout the world to record the spoken word, the blind, whether their language is Chinese, or Tamil, or English, have only one script, and that is braille. In this light, therefore, it is of great importance that a high degree of uniformity in usage be adopted. To this end, the World Braille Council was established in 1951 under the auspices of UNESCO, in 1954 coming under the aegis of the World Council for the Welfare of the Blind, and in the last decade much progress has been made, and is still being made, towards achieving a standard world braille usage.

Braille printing

In Europe and America the general adoption of braille was followed by the setting up of braille printing presses and large braille libraries. These stimulated the rapid growth of education for the blind which, in turn, led to a greater demand for books. Except in Japan, practically no machine-printing of braille has until recently been done in non-European languages.

A specimen of solid dot braille

Braille books are produced in two ways, by hand-copying or by machine-printing. Hand-transcribed books are, in this country, written mainly by voluntary transcribers on braille writers. The braille writer was invented by an American, Hall, in 1893, and is a small portable machine with six keys, one for each braille dot, which serves roughly the same purpose as a typewriter. It enables braille to be written far more quickly than with a single stylus and writing frame. After the manilla sheets have been transcribed, they are proof-read, guarded, sewn into sections, and bound into covers. In the early days of braille, all embossed books had to be produced by hand, a long and laborious business – a situation comparable to that existing before the invention of movable type. Platen presses were, however, adapted to braille printing but, on the transcribing side, the British and Foreign Blind Association for many years used brass plates embossed by hand with a punch and hammer. The first edition of the Bible in English braille was produced in this way between 1877 and 1890: every single dot of the 20,000,000 on the 6000 sheets was the work of one blind man. The advent of stereotyping (also invented by the American, Hall), which was adopted by the British and Foreign Blind Association in 1902, improved matters considerably. The transcribing machines were much larger and heavier versions of the braille writer, embossing not on manilla paper but on zinc sheets. These transcribing machines were by 1911 electrically operated, and by 1930 the National Institute for the Blind (as it then was) had acquired a high-speed rotary press for printing. While these technical developments vastly speeded-up the process of braille publishing, it remained, compared with letterpress, a very slow and costly business.

Solid dot braille

In effect, ever since Braille invented his system, there has been no substantial change in the method by which it has been printed. Traditionally, braille has been produced on stout paper by distorting the fibres of the paper to form hollow dots. This method, however, has always had two great disadvantages: the first, its great bulk compared with inkprint, and the second its lack of durability, or capacity to withstand repeated reading and handling in transit while still remaining legible. The bulk of braille, and the consequent storage problem, precludes personal braille libraries of any size, thus compelling the blind reader to rely to a far greater extent than the sighted upon lending libraries for his reading. And, of course, braille books in constant circulation are more liable to damage than inkprint books, while beginners in braille, both children and newly blind adults, are prone to treat a book pretty severely until their fingers become practised and light of touch. Any system,

therefore, which can substantially reduce the physical dimensions of books for the blind and improve their durability is vitally important.

The braille publishers in the United Kingdom, the Royal National Institute for the Blind and the Scottish Braille Press (the latter operating on a smaller scale than the R.N.I.B. and producing for the most part periodical literature), are faced with the massive task of trying to provide as best they can a service which sighted readers get from hundreds of publishing houses offering great variety and specializing, many of them, to a greater or lesser extent in certain categories of book. But however small the proportion of blind people in the whole population, and however small the proportion of braillists in the blind population, their reading requirements, educational, professional, and recreational, are as broad as those of letterpress readers. The need for expansion in braille publishing has, therefore, always been apparent, and any method of increasing the speed (and thereby the quantity) of braille production and of reducing the cost will contribute towards closing the enormous gap which exists between what is available to the sighted reader and what is available to the blind.

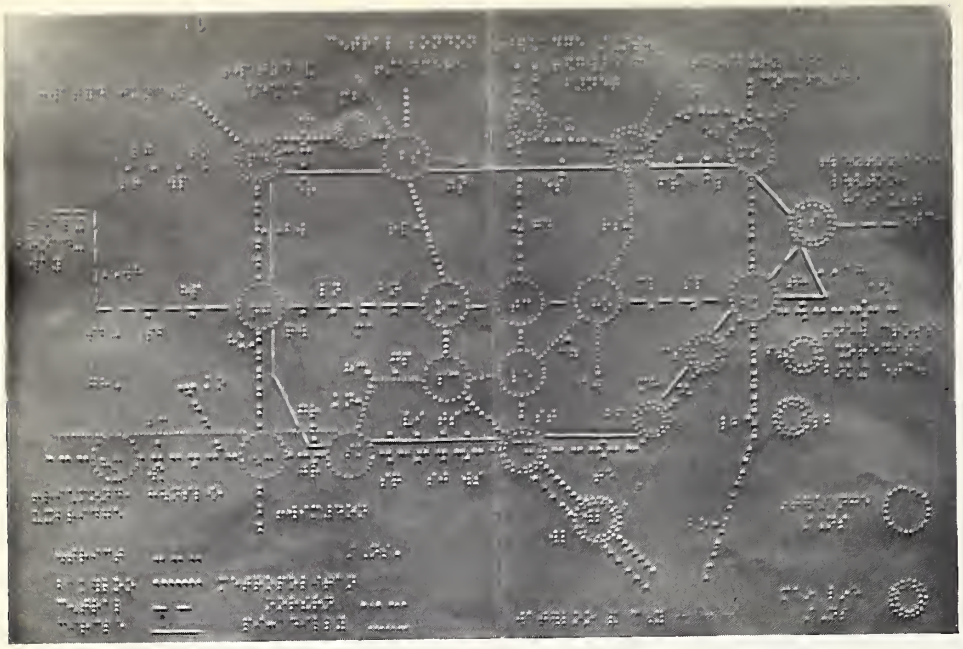
The quest for a more permanent braille goes back at least forty years: the idea of somehow depositing dots on paper rather than of perforating paper is by no means new. But it has been only comparatively recently that technical advances, particularly in the field of plastics, have made possible the development of a practical and economic process.

After many years of trial and error, the R.N.I.B. has evolved a method of depositing and heat-sealing solid dots of plastic on to the surface of a thin but strong paper, and based on this method a complete processing plant has been designed. This is the new system of printing braille which has become widely known as 'solid dot'.

The bulk of solid dot braille productions is reduced by something like 45%; the dots themselves are uncrushable and do not deteriorate with use; and the system, although more costly to install than the conventional embossing plant of similar output, is quicker and less expensive to operate.

Since 1959, an increasing number of the R.N.I.B.'s periodicals have been produced by the solid dot method, and a considerable volume of support for solid dot has led to the decision by the R.N.I.B. to adopt the process for most of its machine-printed braille (the production of hand-transcribed books, of course, is in no way affected by solid dot). With the general acceptance of solid dot braille and its employment for book production as well as for magazines, the way is clear for a further step forward by the blind, through the medium of the written word, towards equality of opportunity with the sighted.

Moon typesetting (from braille in this case) and, above, collating pages of Moon before binding



Braille map of the London underground railway system, and, opposite, vacuum-formed plastic map of central London. A separate braille guide gives the meaning of the symbols and other information of general interest

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MARYBONE STA
EDGWARE ROAD
MARYLEBONE ROAD
HARROW ROAD
WESTBOURNE PK R
CHEPSTW R
BISHOPS BR ROAD
PADDINGTON STA
PRAED ST
SUSSEX GDNS
ST DUNSTANS ROAD
ST MOUR PL
BAKER ST
R.N.I.B.
BRITISH MUSEUM
GOWER STREET
CITY TEMPLE
LAW COURTS
BOND STREET
BAYSWATER ROAD
KENSINGTN PK R
PEMBRIDGE VILLAS
NOTTING HILL GATE
KENSINGTON GARDENS
KENSINGTON PAL GDS
KENSINGTON CH ST
KENSING
ALBERT HALL
EXHIBITION RD
SOUTH KENSINGTON MUSEUMS
GLOUCESTER ROAD
THURLOE PL
OLYMPIA
KENSINGTON HIGH STREET
WARWICK
EARLS COURT
CROMWELL RD
CROMWELL ROAD
PROMPTON ROAD
VICTORIA
VICTORIA STA
VAUXHALL BRIDGE ROAD
ALBERT EMBANKMEN

The use of four languages, in addition to the lion–harp motif, certainly gives variety to this McAuliffe shopfront. The whole has a certain strength, unity, and dignity which please the eye.

Pat McAuliffe of Listowel by Bryan MacMahon

Kerry County forms, as it were, the toes of Ireland where they dip fearfully into the Atlantic Ocean. In the southern part of the county, Killarney sits amid royal reeks and lakes; in mid-Kerry is Tralee with its much-sung-of Rose, while plumb in the middle of the northern plain is the pleasant market town of Listowel.

Listowel, as well as having a lively interest in literature, boasts an excellent salmon and grilse river, a well-laid-out Square which, on Old Fair days, presents a bustling appearance, and also a three-day carnival race meeting in autumn which has the accolade of being attended by Prince Monolulu ('I gotta horse!')

About forty years ago, it had the 'quaintest railway in creation' – the Lartigue monorail that ran for eight miles on a trestle to Ballybunion-by-the-sea. And previous to that, the town had a most unusual craftsman named Pat McAuliffe who gave the façades of the shops a certain character and distinction.

The name McAuliffe is a fusion of the Gaelic 'Mac' (meaning 'son') and the Norse 'Olaf'. North Kerry was once Danish swordland; after the defeat of the invading Danes by High-King Brian Ború in Clontarf, Dublin, in 1014, the Vikings abandoned their notion of overlordship of Ireland and intermarried with the mere, or pure, Irish. Thus, the name McAuliffe is intrinsically a token of the peace imposed upon the Norseman almost 1000 years ago.

I live in Listowel; in my childhood scarcely a day passed without my seeing Pat McAuliffe, who was then an old man. In retrospect I see him quite clearly, great and black-bearded, his dark eyes alive under a cream-coloured straw hat. He came of an old-established family in the town. By trade, Pat was builder and plasterer; his sons, grandsons and great-grandsons have carried on the same traditions in Listowel to the present day.

As a young man, Pat McAuliffe had in him a restless, imaginative streak that left him dissatisfied with the chores of plastering in an average Irish country town. After a span of run-of-the-mill work, he began, without any formal training in art, to experiment in casting in concrete in his little yard. These experiments gave him a new sense of power.

Subsequently, when engaged to plaster the front of a house, he demanded a free hand with the design or else refused to execute the work. He was now producing a series of figures – angels, legendary personages, birds, beasts, musical instruments,

Left: Here is a section from the façade of a shop in Ashe Street. The proprietor's name in full is MOLYNEAUX, a French name surprisingly common in this area.

Opposite: Ireland sought every opportunity to pay tribute to the United States where so many millions of her wandering sons have found a home. Here the American eagle is outlined against the sky. Note the whimsical patterns in the vertical pilasters, which serve to frame the complete frontage.

Above: Reminiscent of China, rather than of Ireland, this dragon indicates the breadth of McAuliffe's imagination.

Centre: A simple design, yet functional in its impact. Note the use of the escallop shell to ornament the bar running along the 'fascia board' of these premises.

Left: Again the sunrise or dawn symbol by which the craftsman expresses the hope that the 'dawning of the day' of Irish freedom is at hand:

and, especially, sunrises. These he modelled first in clay: from the sun-hardened model a cement mould was made and, finally, the figures were cast. The larger figures were sometimes reinforced by the axle of a common cart.

To their credit, many of the shopkeepers of Listowel took gracefully to the idea and the town is the richer for their whimsical and implicit faith. And implicit faith was indeed called for, since a merchant was given no inkling of the kind of façade in store for his premises until the morning when Pat McAuliffe pulled up at the front door with a series of cast figures shrouded in the body of a donkey-cart. The townspeople of that age took a lively interest in the work-in-progress.

Through its classical colleges and schools, Listowel has traditions extending back to the days when Kerry cowhords addressed the courts in Ciceronian Latin or Euripidean Greek. Thus, tags in Latin, French, and, of course, in Gaelic too came readily to Pat McAuliffe.

On the front of a fine public house in Ashe Street, as well as the lion and harp, no fewer than four languages are represented: *Spes mea in Deo* (My hope [is] in God!); *Maison de Ville* (The Town House); *Erin Go Bráth* (Ireland for Ever!) and finally the proprietor's name, with the lettering of McAuliffe's own design and casting, appearing in pedestrian Anglo-Saxon. Concealed in the façade above a motif of Celtic interlacing (or Scandinavian strapwork if one wishes to stress the Norse implication) is a bird that resembles a parrot.

Another façade shows a representation of the mythical Maid of Erin, her left elbow resting on a harp, which, of course, is one of the national emblems of Ireland, while at her feet an Irish wolfhound reclines. To her right is a round tower, which was the traditional place of refuge from the Danes. Beneath this tableau is the legend *Erin Go Bráth*, while over the words Central Hotel appears the Dawn or Gaelic *Fáinne an Lae*, which was invariably used by artists and sculptors to convey a cryptic reference to the dawning of the day when Ireland would at last be free.

Right: Here, in Main Street, Listowel, is a close-up of McAuliffe's most striking work. Brilliantly painted and in an excellent position the symbolic figure of the 'Maid of Erin' is beloved by the townspeople. She looks down on the tumult of the fairs held in the adjoining Square, and also on the joyous thousands gathered on the occasion of the annual Carnival Race Meeting.

Left: A front view of the Central Hotel with the sunburst or dawn symbol set strikingly above a tableau of the Maid of Erin, round tower, harp, and Irish wolfhound.

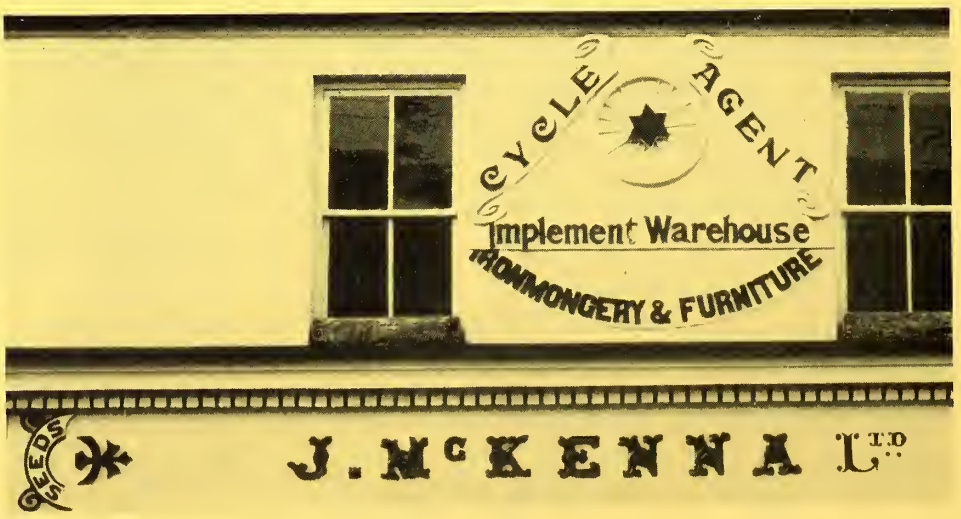
CENTRAL HOTEL

On the front of another house old Pat, in striking fashion, showed his admiration for the United States of America, which had always proved a place of refuge for Irish patriots. The American eagle with spread wings is displayed above the legend *E Pluribus Unum* and the Irish sunburst. The rest of the design, with its dragons and interlacing, is finely proportioned.

On other premises this craftsman executed a series of diverse objects that range from Grecian urns to flamingoes pecking at grapes. Examples of his work are also found in neighbouring County Limerick. In Abbeyfeale a wall-stay undermined the fine figure of an angel and necessitated its removal. Apropos of this, old Pat's grandson smilingly remarked: 'My grandfather got £7 for creating an angel, and my father and I got £14 for destroying him!'

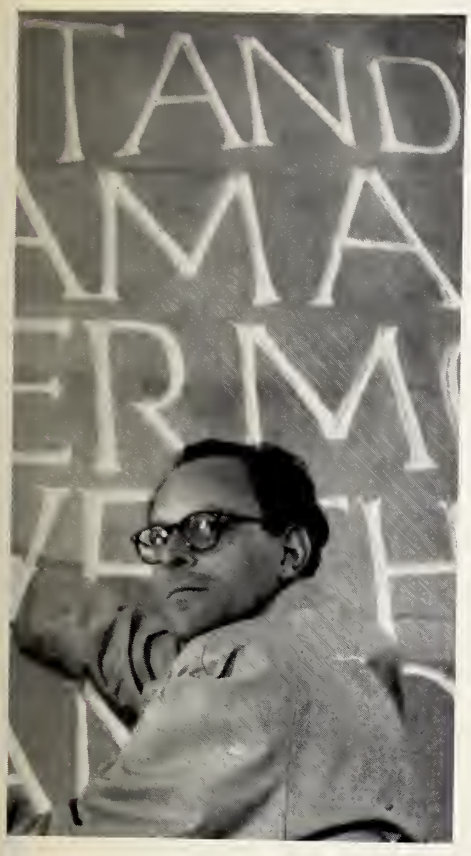
Some of his shopfronts are restrained in treatment and are indeed graceful, though in some cases, with the passing years, the exigencies of trade have led to modifications in the original designs. With the advent of the Races each year the shopfronts of Listowel are largely repainted; this has contributed greatly to the preservation of McAuliffe's work. Some excellent examples of his plasterwork ceilings also survive.

Pat McAuliffe died in November 1921, being then about 75 years of age. The influence of his work, deriving as it does from first principles, has, largely by a process of implication, helped to keep alive among his townspeople a certain independence of spirit that shows itself in a detestation of the mass-produced. In his work a natural vigour is wedded to a rare delicacy; with the passing years the people of Listowel have grown proud of this fine old craftsman, who succeeded in giving them something which is native, noteworthy, and distinctive.



A very pleasing design, executed for a Listowel Hardware Merchant. It was the dawn of the Cycle Age and thus the wheel is given a graceful prominence.

Lettering in Coventry Cathedral by Nicolete Gray



Ralph Beyer at work

The lettering in Coventry Cathedral is extremely prominent. I can indeed, hardly recall a church in which it is so important; fifth-century Sta Sabina in Rome perhaps, or some of the churches decorated by Rudolf Koch and his followers. In England on this scale it is an innovation, and a very good precedent. To put it briefly and bluntly churches are being built, and they need relevant fittings. Tolerable representational art is hard to find, abstract art is a bit bleak if not irrelevant. Lettering is an ideal solution; we are after all more used today to learning through words than pictures, and church art is traditionally didactic. Certainly the words that one cannot help but read at Coventry are far more moving than most works of church art, and the extent to which they are successful demonstrates that such inscriptions could be works of art on the grand scale.

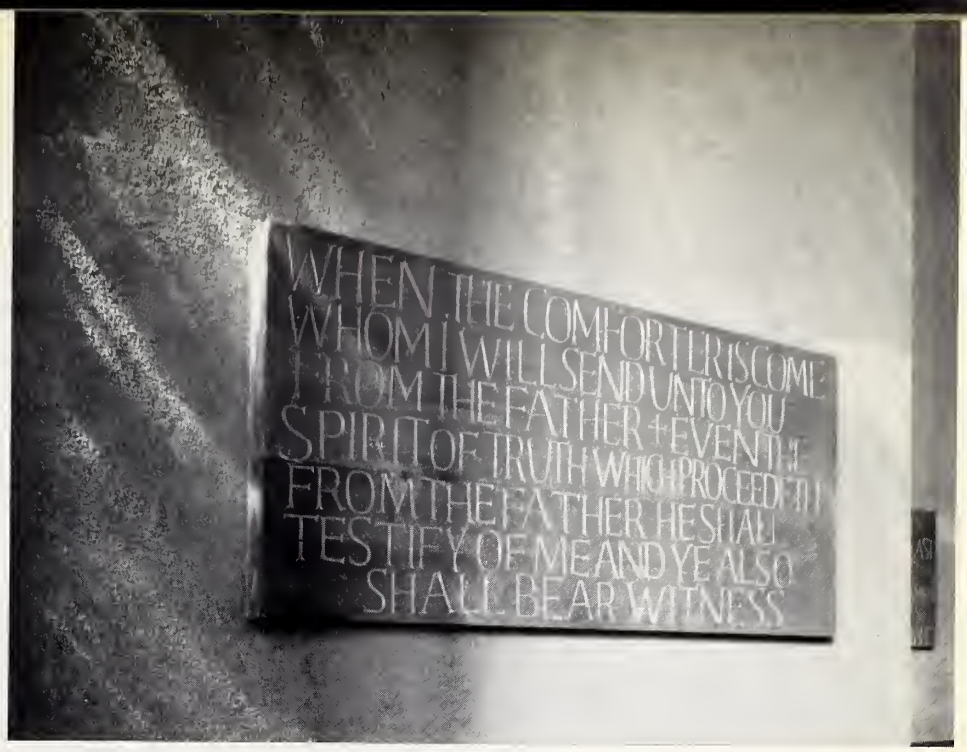
As you go in through the centre door (not allowed at present) you are met by a great inscription running across the threshold, the entire width of the nave, in brass letters about 3 ft long inlaid in the marble floor. Inside the church as one stands in the centre of the nave, looking towards Graham Sutherland's immense tapestry icon, one becomes aware of the series of stone panels about 15 ft by 6 ft on which are incised words of the New Testament. The zig-zag plan of the walls with the 'north-east'* sides all window, means that the 'south-west' facing surfaces, which carry the inscriptions, are immediately visible as one enters the church. At first sight one is shocked by the size – some letters must be 16 inches high – but this is justified by the fact that all are visible, and at least the first two either side are legible, as one stands in the presence of the great icon of the Saviour, whose words they transcribe. It is an original and moving conception; but one making great demands upon the letterer. Then as one goes round the church – as at the moment one is ushered – one finds in the 'south-east' corner the Chapel of Industry. This is approached by a corridor with a low ceiling and converging sides so that the inscription, which runs across the entrance in lower-case letters of silver inlaid in the marble floor, cannot be missed; there is a second inscription here, running round the circular stone platform on which the altar stands – very large (*c.*14 inches), incised and gilt. All this lettering, and a number of smaller pieces are the work of Ralph Beyer. There is also work by another artist in the Chapel of Unity, to which I shall revert.

Mr Beyer has been given a fantastic opportunity. He has been asked to create lettering on a level with the most ambitious sculpture, painting, and architecture. The

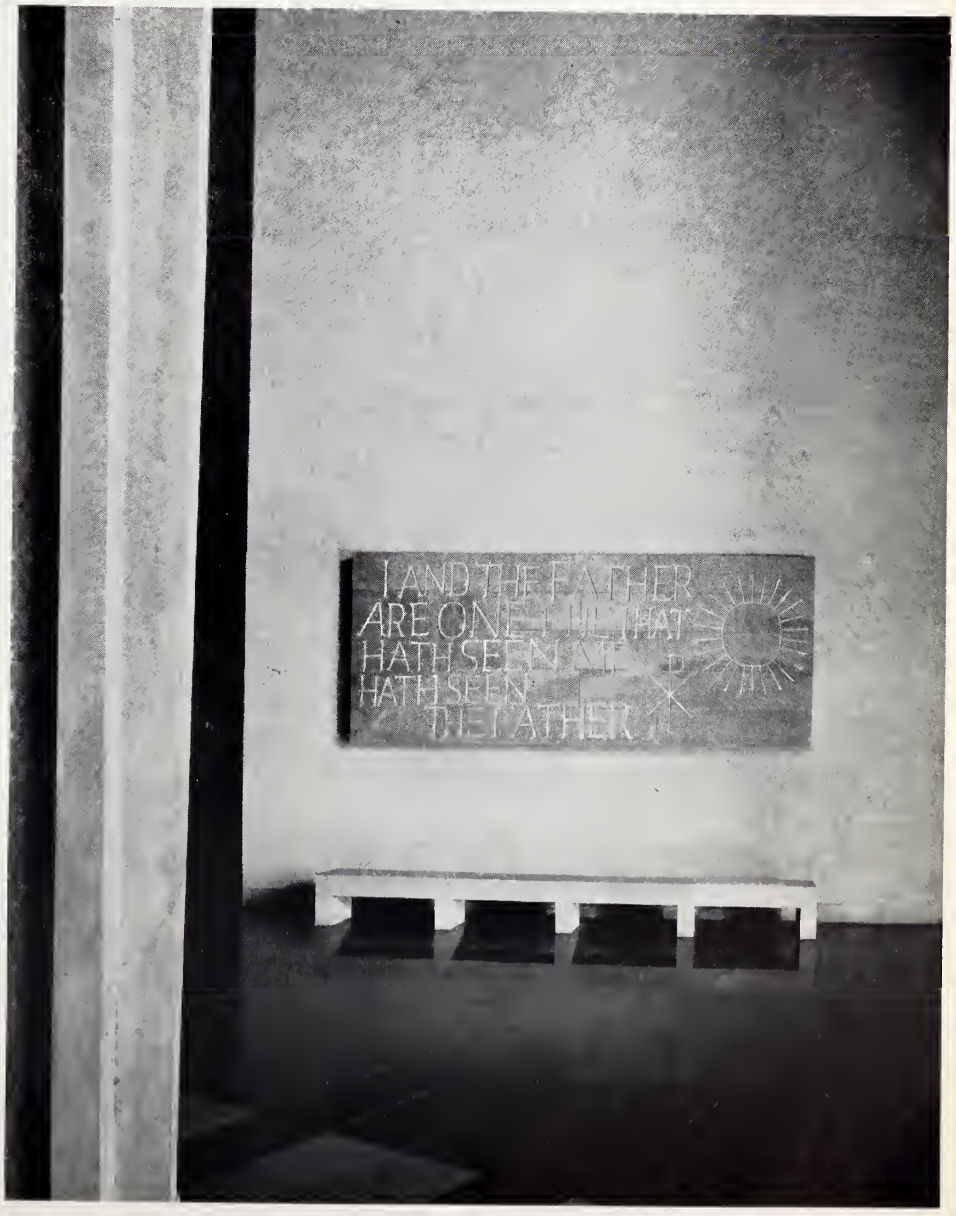
*The church actually runs north and south, but it is less confusing to assume that it faces east in the usual way.

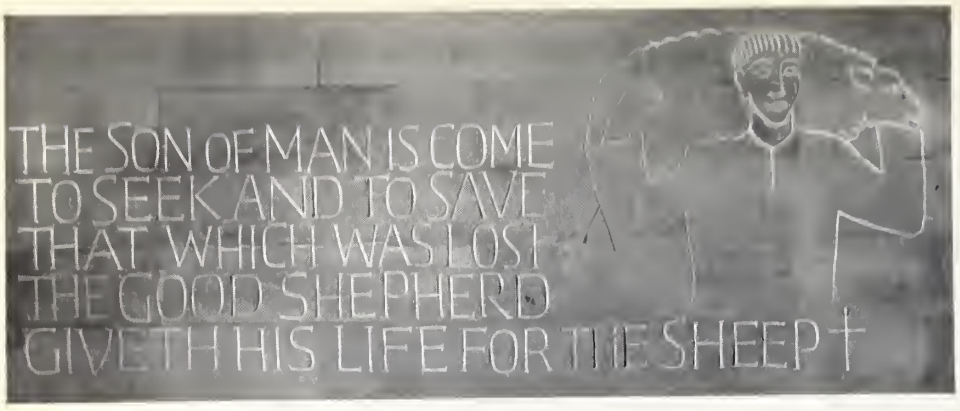
General view of the Cathedral showing the inscribed panels on either side

Right: An all-over pattern of lettering that is more completely successful than those panels which include symbols. (This is the third on the left)



Another panel – the first on the right. One wonders why it is spaced in just this way and why the letters of 'father' in the last line grow larger towards the end





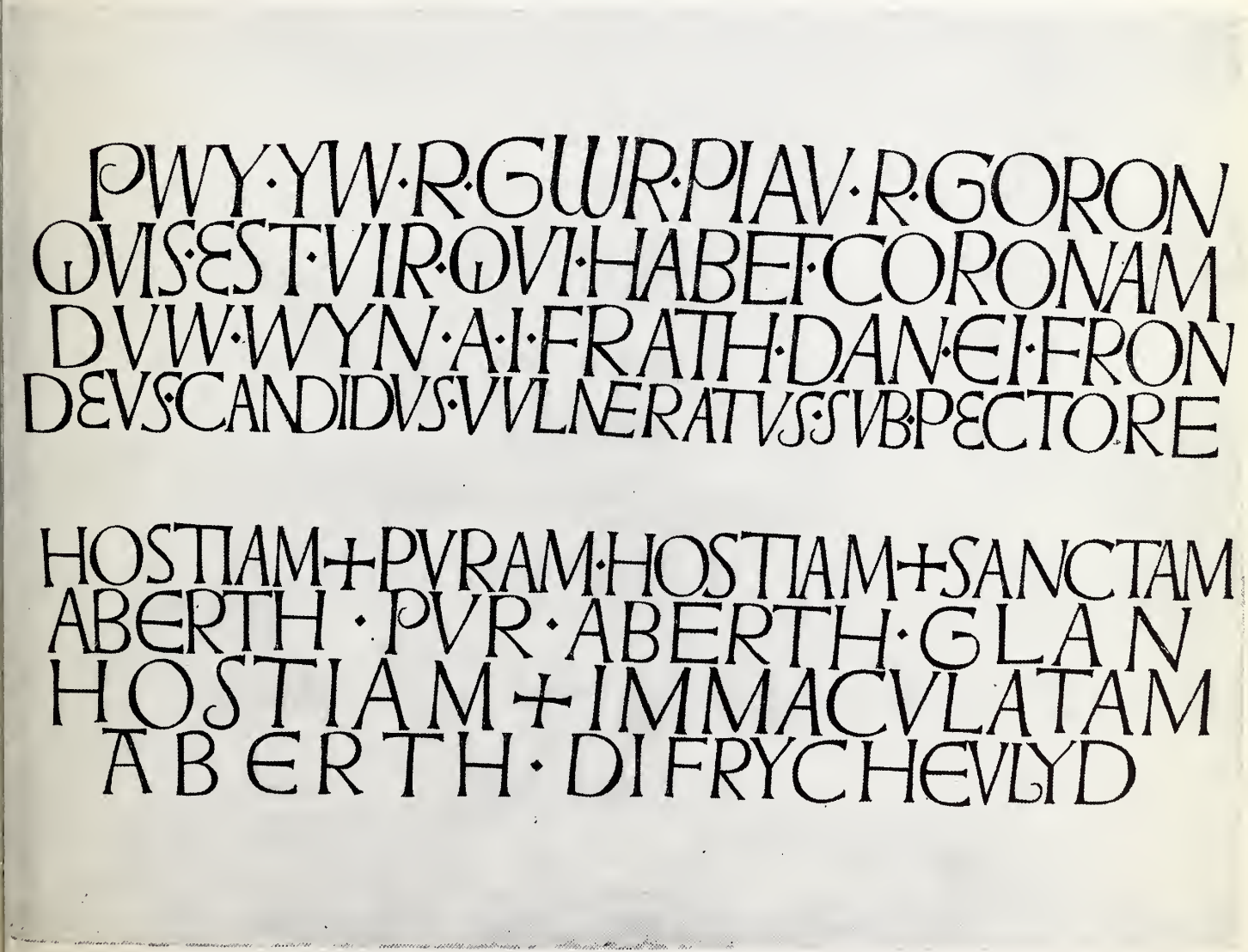
This panel – the first on the left – is one of those with the least difference in letter size. The overstress of verticals, partly due to the square form of 'O' is not so noticeable in the original as in the reproduction

job he has been given would be worthy of the artist of the Lindisfarne gospels or of the mosaicist of Sta Sabina. It is immediately apparant that although Mr Beyer is not an artist of this calibre (neither is Sir Basil Spence) he has made a courageous attempt. He has faced the major problems of lettering as an art, and found a starting point. He has not the creative imagination or intensity of religious feeling which David Jones could have brought to the work (how exciting that would have been!), but one has only to look at the terrible half-roman half-Gothic lettering on the east wall of the ruins, or the drab ubiquitous romans that we know so well, to realize the extent of his problems and of his success.

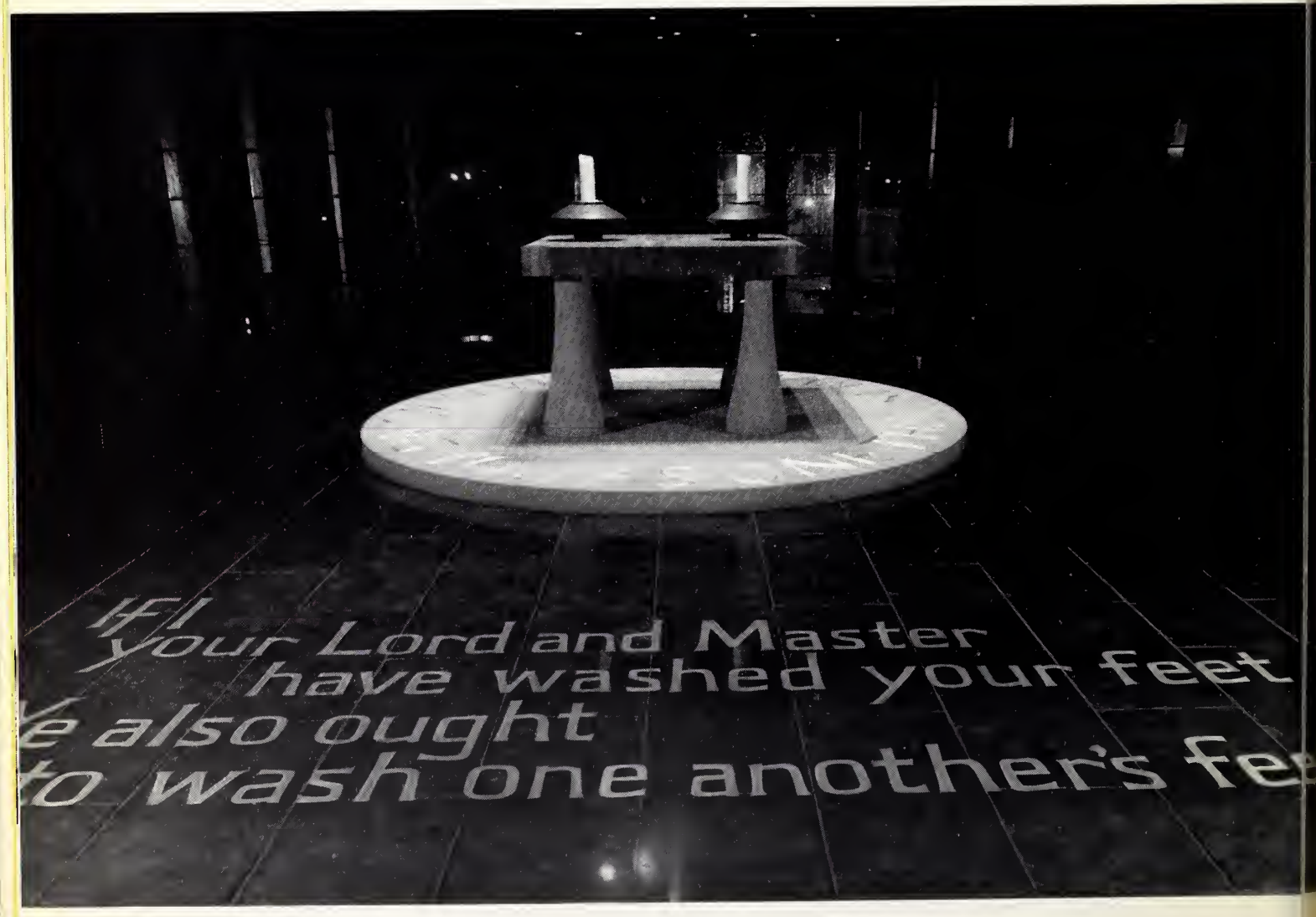
Painted inscription in Welsh and Latin by David Jones. Designed to be painted on the wall of a convent chapel in Wales

Early Christian inscriptions.
In the lower example the incised lines have been painted in

I suppose that the practice of roman lettering is rather like drawing from the life; for a discipline which can teach about construction and the subtleties of formal variation we have found no alternative. As a vehicle for the contemporary artist it is as useless as academic painting. Mr Beyer has recognized this and turned back to the lettering of the past, and found inspiration in early Christian inscriptions. He has chosen well; not only because there is a considerable Anglican movement towards reviving the liturgical practices of the early church which gives his choice historical relevance, but also because these inscriptions have great freedom both in letter form and in layout. Though one may wonder if some of them were laid-out at all. The inscriptions of the catacombs must mostly have been carved by amateurs, and technically they are very unskilled. Their charm lies in their freshness and simplicity, also in their originality; for the Christians of the first centuries lettering was sufficiently felt as an art and as a means of expression for them to reject the forms



ol pagan society and to seek some style of their own. They took some elements from the popular Roman tradition, and some from Greek practice, and added incised symbols or rough representations. The symbols are very characteristic (the lettering itself is hardly a developed style until a good deal later, fifth or sixth century), and they are crude because the carver lacked skill, and because the crude image conveyed his meaning. Both these conditions are lacking today. The early Christian idea provides a starting point, as an expression of deep and very simple feeling in lettering, and by its spontaneous organization of letter forms into free patterns (some live, some just incompetent). But in order to re-use this idea today it needs to be transformed, re-felt, re-thought out. Why irregular lettering? Not because Mr Beyer cannot make it regular – he is a highly skilled craftsman. Nor because he is doing it spontaneously and informally – these tablets are elaborately planned. From so skilled

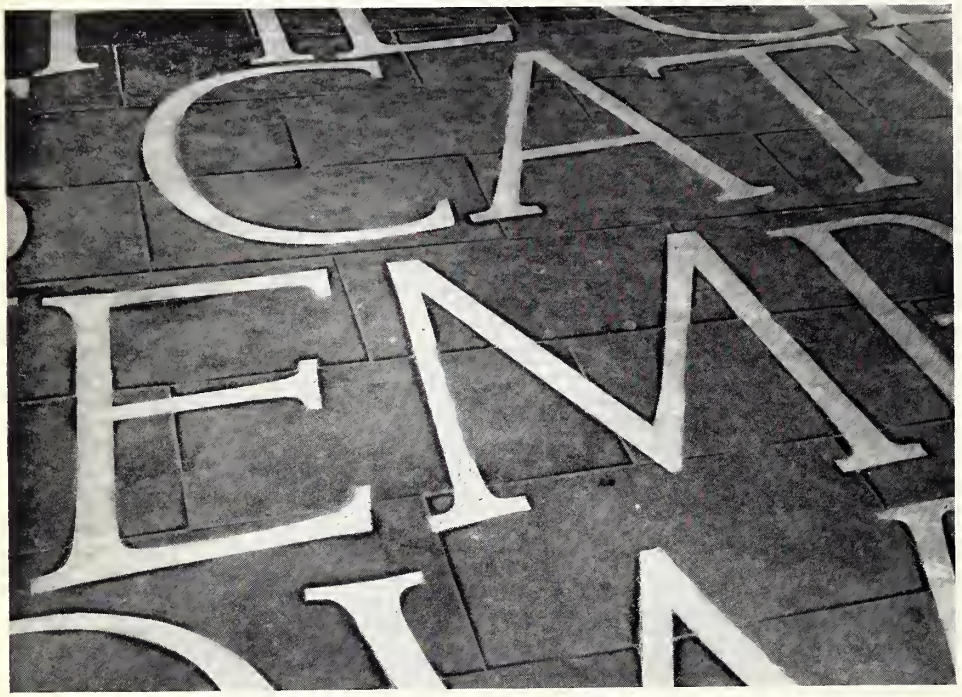


Detail of letters round the altar base; incised and gilt, about 14 inches

and sophisticated an artist, who has deliberately abandoned the objective formality of a regular pattern one demands instead a new and meaningful organization of his variable forms. And this on the whole I miss. The symbols are crude or banal. Fortunately as they are carved in very thin square-section they do not catch the eye in the same degree as the triangular-cut letters. In two of the tablets, the first and the third on the left, where the lines are close-set, the complex of forms has movement and rhythm and makes an interesting and exciting whole, something far more alive than the formal inscription. But with some of the others one wonders why this letter is shaped in just this way, why that word is larger and the next smaller; it does not apparently correspond to any meaning in the word transcribed. And these are after all very solemn words – such as I fancy the early Christian carver would have been fearful of cutting in his modest script (he would have thought the grand Damasan style more worthy). One feels, therefore, a certain lack of seriousness, or of sensibility, and of humility in the carving of such magisterial words as 'I am the Vine', in the presence, after all, of their Speaker, with such extreme, and not apparently meaningful change of letter-size. This inscription also introduces three odd, invented (?) letter-forms; A and H with unfinished crossbar and N with unjoined diagonal at the top.

Mr Beyer is to my mind more successful where his text is not so sublime. I like the brass dedication inscription at the entrance. Here there is no false informality, the letters are accurately designed with strong Ionic serifs. The design and movement is

The Chapel of Industry (or of Christ the Servant) showing the altar with inscribed base, and inlaid silver inscription on the floor. Photographed at night. Lower case letters about 6 inches



CHORAL EVENSONG

TODAY
AT 5·30 PM

THE CATHEDRAL CHURCH OF ST MICHAEL

Opposite page, top left:
The chi-rho symbol in the nave, lying just beyond the 3 foot brass letters across the entrance (centre, left). The complete inscription is larger than the eye (or the camera) can compass
Opposite page, right:
Hymn board numerals

genuinely original and suited to the difficult position. The exaggerated slant of the crossbars and some horizontals is justified by the way that it draws the eye into the body of the Church, breaking up lines which might have lain like a bar across the entrance. Altogether as grand in conception as in scale, and skilfully designed. I like also the numerals for the hymn boards, which are thoroughly professional pieces of design.

About the Chapel of Industry I am more dubious. The silver lower-case letters are unpretentious, and nicely laid out, but prosaic. They might, one feels, be used for any text. The position of the incised letters round the circular altar step raises a quite new problem. These letters are very conspicuous, being newly gilt and very large (too large). For this reason, and because they are a single row only, one looks at each letter singly. Mr Beyer's other experiments have concentrated on letter combination. Here one is forced to look at his letter forms, and on this scale they are just not good enough. He uses a thin, slightly compressed letter, more or less even-line, and in the main church this certainly harmonizes well with the feeling and proportions of the architecture. Here it looks very lanky and one is aware that his characteristic squaring of curves eliminates the easiest sort of beauty in lettering. This is the problem which Mr Beyer has not got round to. It is one which confronts all contemporary artists; beauty is a quality which most artists do not seek or cannot face. They want something else, something stronger, or more violent, or broken – like the crown of thorns which hangs over this altar. Lettering can have this sort of quality, that of Imre Reiner for instance. But Mr Beyer has just carved the type of letter which he has now evolved, extra large.

He has systematized this letter in the 'Letraset' transfer-type which is used for all notices in the Cathedral. This is a sort of upper-case Mistral with more dignity and less verve. The informal and spontaneous reduced to a type. Theoretically I find this, in serious use, disturbing. But again it certainly looks better than Gothic, or calligrapher's script, or smug roman, which might so easily have occurred.

I wonder whether one might not say of Mr Beyer's spectacular work at Coventry what a scholar said to me about a new translation of the Bible – one cannot altogether like it, but the great thing is that it has opened the door.

A word should be said about the lettering in the floor of the Chapel of Unity. This is by the Swedish artist Einar Forseth and is part of a complicated design of inlaid, coloured marble. There are four evangelist names, compressed – rather fiercely – into triangular spaces. They are very angular and not very successfully worked out in the technique, but the superimposition of letters and colours in the alpha and omega panels is an interesting experiment.

Opposite page, bottom left:
Floor designed by Einar Forseth with panels of lettering inlaid in coloured marble
Opposite page, bottom right:
Notice in Mr Beyer's design for 'Letraset'

Typewriter type faces by Alan Bartram

There are two main groups of typewriter type faces: those designed for machines with regular spacing, giving every character, including capitals, the same space irrespective of the nature of different letters; and those designed for machines with proportional spacing, whereby every character is spaced according to its natural width. Proportional spacing was introduced by IBM in 1940, and in principle it is rather like a simplified version of the Monotype system; whereas there are 18 units to one em of Monotype, the widest letters in proportionally spaced typewriter type are 5 units.

A typical face is broken down as follows:
All small characters 3 units except fijlt (2 units), w (4 units), m (5 units)
All capitals 4 units except I (2 units), JS (3 units), MW (5 units)
All figures and fractions 3 units
()';: (2 units)
.,*=/"$+-_ (3 units)
@£&%? (4 units)

One unit in this example is $\frac{1}{32}$ in., but this can vary (e.g. $\frac{1}{36}$ in., or $\frac{1}{45}$ in.), depending on the type face, and with the machine adapted to take the right size unit. Spaces between words are normally 2 units, but one can make a 3 unit space or, using the 2 unit space bar and the back space (1 unit), a single unit space. This is useful for justification, described later.

This technical achievement has not resulted in an inevitable improvement in type design. To some eyes the restrictions of regular spacing give the type a definite and pleasing character. But some proportionally spaced types are very successful, while also retaining a typewriter character. As type design develops technically and aesthetically, this character should not be lost.

If a type is designed primarily for invoicing (for example Pica Gothic, or Manifold) or any other use involving large numbers of carbon copies, legibility is increased by using very open characters with large counters and making all the strokes of the same weight, although the mechanically controlled impression of electric typewriters improves the legibility of even a type such as Bodoni. With a type such as

THE QUICK BROWN FOX JUMPS OVER THE LAZY DOG
With its feather-light touch, consistently even impression and power-assisted operation, the IBM takes the heavy work out of typing, leaving you fresh at the end of the day. 1234567890

Advocate

THE QUICK BROWN FOX JUMPS OVER THE LAZY DOG
With its feather-light touch, consistently even impression and power assisted operation, the IBM takes the heavy work out of typing, leaving you fresh at the end of the day. 1234567890

This specimen has been typed on an IBM Executive Electric Ty
equipped with 10pt MODERN type.
This is a sample of 5121 ribbon

The quick brown fox jumps over the lazy dog
THE QUICK BROWN FOX JUMPS OVER THE LAZY DOG
Now is the time for all good men to come to the aid of the party
NOW IS THE TIME FOR ALL GOOD MEN TO COME TO THE A

This specimen has been typed on an IBM Executive Electric Ty
equipped with 10pt MODERN type

This is a sample of 522 ribbon ordinary carbon paper

The quick brown fox jumps over the lazy dog
THE QUICK BROWN FOX JUMPS OVER THE LAZY DOG
Now is the time for all good men to come to the aid of the party
NOW IS THE TIME FOR ALL GOOD MEN TO COME TO THE A

These examples show how the type of ribbon affects the appearance of the type. The first illustration shows IBM Advocate typed with a new fabric ribbon. The second example shows the same typeface using an old fabric ribbon.
The third and fourth examples show IBM Modern typed with a plastic ribbon and a carbon paper ribbon. The original of the fourth specimen was typed on High White Conqueror, and the other three specimens on one-sided chromo.

260	Condensed Mikron	OLIVETTI typewriter characters 1 2 3 4 5 6 7 8 9 0
260	Mikron	OLIVETTI typewriter characters 1 2 3 4 5 6 7 8 9 0
209	Perla (Elite Spacing)	OLIVETTI typewriter characters 1 2 3 4 5 6 7 8 9 0
84	Bodoni	**OLIVETTI typewriter characters 1 2 3 4 5 6 7 8 9 0**
76	Elite Italic	*OLIVETTI typewriter characters 1 2 3 4 5 6 7 8 9 0*
213	Elite Double Gothic	OLIVETTI TYPEWRITER CHARACTERS 1 2 3 4 5 6 7 8 9 0
7	Elite (Pica Spacing)	OLIVETTI typewriter characters 1 2 3 4 5 6 7 8 9 0
84	Bodoni (Pica Spacing)	**OLIVETTI typewriter characters 1 2 3 4 5 6 7 8 9 0**
1C	Pica Single Gothic	OLIVETTI TYPEWRITER CHARACTERS 1 2 3 4 5 6 7 8 9 0
64	Pica Italic	*OLIVETTI typewriter characters 1 2 3 4 5 6 7 8 9 0*
5	Large Italic	*OLIVETTI typewriter characters 1 2 3 4 5 6 7 8 9 0*
51	Medium Roman	OLIVETTI typewriter characters 1 2 3 4 5 6 7 8 9 0
153	Pin-Point	OLIVETTI TYPEWRITER CHARACTERS 1 2 3 4 5 6 7 8 9 0
0	Simplicitas	OLIVETTI typewriter characters 1 2 3 4 5 6 7 8 9 0
41	Pica Double Gothic	OLIVETTI TYPEWRITER CHARACTERS 1 2 3 4 5 6 7 8 9 0
218	Small Pica Double Gothic	OLIVETTI TYPEWRITER CHARACTERS 1 2 3 4 5 6 7 8 9 0
M	Great Primer	OLIVETTI typewriter characters 1 2 3 4 5
107	Large Bodoni	**OLIVETTI typewriter characters 1 2 3 4 5**
253	Large Double Gothic	OLIVETTI TYPEWRITER CHARACTERS 1 2 3 4 5
38	Label	OLIVETTI typewriter characters 1 2 3 4 5
507	Greek Elite	Τύπος στοιχειων γραφομηχανῆς Ὀλιβέττι .1 2 3 4 5 6 7 8 9 0
50	Greek Pica	Τύπος στοιχείων γραφομηχανῆς Ὀλιβέττι 2 3 4 5 6 7
8	Russian Pica	Машинописные знаки ОЛИВЕТТИ 1 2 3 4 5 6 7 8 9 0
22	Russian Gothic	Машинописные знаки ОЛИВЕТТИ 1 2 3 4 5 6 7 8 9 0

These examples, selected from the range of typefaces produced by Olivetti (*left*) and IBM (*right*), demonstrate how wide is the choice offered by typewriter manufacturers.

Courier

THE QUICK BROWN FOX JUMPS OVER THE LAZY DOG.
With its feather-light touch, consistently even impression and power-assisted operation, the IBM takes the heavy work out of typing, leaving you fresh at the end of the day. 1234567890

Bookface Academic

THE QUICK BROWN FOX JUMPS OVER THE LAZY DOG.
With its feather-light touch, consistently even impression and power-assisted operation, the IBM takes the heavy work out of typing, leaving you fresh at the end of the day. 1234567890

Diplomat

THE QUICK BROWN FOX JUMPS OVER THE LAZY DOG.
With its feather-light touch, consistently even impression and power-assisted operation, the IBM takes the heavy work out of typing, leaving you fresh at the end of the day.
1234567890

Elite Gothic

THE QUICK BROWN FOX JUMPS OVER THE LAZY DOG.
WITH ITS FEATHER-LIGHT TOUCH, CONSISTENTLY EVEN IMPRESSION AND POWER-ASSISTED OPERATION, THE IBM TAKES THE HEAVY WORK OUT OF TYPING, LEAVING YOU FRESH AT THE END OF THE DAY.
1234567890

Artisan

THE QUICK BROWN FOX JUMPS OVER THE LAZY DOG.
With its feather-light touch, consistently even impression and power-assisted operation, the IBM takes the heavy work out of typing, leaving you fresh at the end of the day.
1234567890

Large Pica

THE QUICK BROWN FOX JUMPS OVER THE LAZY DOG.
With its feather-light touch, consistently even impression and power-assisted operation, the IBM takes the heavy work out of typing, leaving you fresh at the end of the day. 1234567890

Micro Elite

THE QUICK BROWN FOX JUMPS OVER THE LAZY DOG.
With its feather-light touch, consistently even impression and power-assisted operation, the IBM takes the heavy work out of typing, leaving you fresh at the end of the day.
1234567890

Elite

THE QUICK BROWN FOX JUMPS OVER THE LAZY DOG.
With its feather-light touch, consistently even impression and power-assisted operation, the IBM takes the heavy work out of typing, leaving you fresh at the end of the day.
1234567890

Prestige Elite

THE QUICK BROWN FOX JUMPS OVER THE LAZY DOG.
With its feather-light touch, consistently even impression and power-assisted operation, the IBM takes the heavy work out of typing, leaving you fresh at the end of the day.
1234567890

In its narrowest spacing of twenty characters to the inch, BIJOU TYPE achieves the ultimate limit of condensation. As an example of its use, we may instance the narrow printed columns sometimes provided in statistical tables, where it is required to accommodate the greatest possible amount of information in the smallest possible space. Other applications will doubtless suggest themselves.

It is obvious, of course, that a certain degree of legibility must inevitably be sacrificed in order to render possible such high concentration. In cases where such an extreme is not absolutely essential, we recommend a slightly wider spacing. The present specimen is twenty characters to the inch; but sixteen or eighteen per inch may also be supplied, giving a somewhat less crowded appearance. Further specimens of Bijou Type in these alternative spacings are given on the following sheet. In the case of 16-pitch, the type-unit is interchangeable with Style No. 42 (Petit Roman).

Unless otherwise indicated, machines fitted with Bijou Type are furnished with a platen-ratchet of 40 teeth, with appropriate selector. The present specimen has been typed with this spacing. However, this is not arbitrary, and other spacings can be supplied if preferred.

The number of words which can be typed on a quarto page cannot be definitely stated, as this will naturally vary according to the pitch of the letter and line-spacings, the margin-settings and other factors. As a rough guide, there are 245 words in the present description.

As with several other styles, the letter-spacing of Bijou type is optional. Where extreme condensation is imperative, the spacing may be twenty letters to the inch, as used in the preceding specimen.

For comparison purposes, the present specimen has been prepared at eighteen letters to the inch, which allows a little more space between characters (perhaps an advantage where numerals are concerned) and also makes for enhanced legibility.

Condensation is still high, though it is not possible to give more than a rough estimate of the number of words to the page. A number of factors are involved, such as length of writing-line, width of margins, nature of "copy", choice of line-spacing distance, and so on.

As regards the last-named, this specimen is typed upon a platen with 40 teeth, giving approximately eight lines to the inch. This is the normal "pitch" supplied with machines fitted with Bijou type; but here, again, this line-spacing is not arbitrary, and other spacings are available on request.

For comparison with the above specimen, these paragraphs are typed in Bijou, spaced at sixteen letters to the inch.

Many users prefer this spacing, as they consider it slightly more legible. Also, in this particular pitch, the type-unit is interchangeable (both ways) with Petit Roman, (Style 42: q.v.).

Even at sixteen to the inch, Bijou type achieves considerable economy of space in comparison with other styles. The slightly greater space occupied horizontally by the typing may be offset by using a platen with closer pitch, thereby reducing the vertical distance between the lines.

As stated previously, however, the line-space distance is not arbitrary. The user may exercise his choice as to the spacing he prefers, and the appropriate "ratchet-and-selector" arranged for at the time of purchase.

The platen used for this specimen has 38 teeth, giving about seven lines to the inch.

This specimen shows the normal spacing of nine letters to the inch, but Great Primer can also be supplied in eight-pitch. In this spacing, it is a favourite in elementary schools.

it is sometimes an advantage to use Great Primer type in a wider spacing than its normal nine characters per inch, as for example, in the case of machines used in infant schools where high legibility is desirable.

Some type styles are available with different letter spacing and line spacing. These two examples show the effect this has on the general appearance of the type. (Imperial, styles 22 and 24.)

Secretarial, up to 20 legible copies are claimed (although this may depend on one's definition of 'legible').

The type of ribbon used vastly affects the appearance of the type. A new fabric ribbon gives a heavy and sometimes slightly furry image; an old one gives a fine delicate but grey image; the carbon paper ribbon (not interchangeable with a fabric ribbon), which is used once and then thrown away, gives a far sharper, cleaner, blacker, and more even image; while the new plastic ribbons (which are also used once only) produce what is almost a light version of the typeface (though intensely black in colour) – the difference is quite remarkable, almost like a new typeface, completely altering the colour and texture of a typewritten page.

For offset-litho reproduction, or for enlargements for display, the mechanical, even impression of electric machines is a useful quality. A slightly heavier type such as Bold Face, typed with a carbon paper or plastic ribbon, can give superb results, enlarged anything from 4 to 20 times or more (being generally far more successful than a printer's type enlarged to this extent). The roughness inevitable in large blow ups does not help a sanserif face, which needs precision and crispness, but in a type like Bold Face, it is a pleasant quality, and one highly prized by designers if not by typewriter salesmen.

Imperial Old English Type is a recent introduction, designed for a limited though important class of users. Its appeal is to Universities and other large Educational Establishments, who appreciate being able to prepare their Diplomas in suitable form.

The normal spacing is eight characters to the inch, which is employed in this specimen. With a hard platen and a heavy-inked ribbon good results are ensured.

For offset-litho work, carbon paper ribbons or plastic ribbons are recommended and a smooth paper such as one-sided chromo, although the kind of paper also affects the appearance of the type face, and really the choice is a matter of preference. For reproduction, some reduction in size (up to about $\frac{1}{3}$, depending on type face), is often advantageous. When using types with proportional spacing, lines can be justified: this involves typing the whole text normally, finding out how many units too few or too many there are per line (a scale on the machine makes this an easy matter), and retyping the whole copy, adjusting the word-spacing (and sometimes the letter-spacing) accordingly. This often means different word spacing in the same line, not a very desirable thing, and the result rarely seems worth the effort.

The uses of the typewriter in reproduction processes are many; and if the job is properly designed, the limitations observed, and the advantages exploited, the result can be very successful. But to claim, as some over-enthusiastic typewriter salesmen do, that 'it looks just like print', is not only untrue, but irrelevant.

Note on the illustrations

We have tried to make the illustrations as comprehensive as possible, but as several firms have over 60 styles available, and as many of these are very similar and others very difficult to obtain, some editing has been necessary. All makers have versions of Pica and Elite, and most are to all intents and purposes the same (the figures sometimes vary). We have shown a representative collection. Not all the types illustrated are readily available in this country; some apparently not at all. Some manufacturers who have made machines for proportional spacing seem temporarily to have forgotten about them, and these types are not included here. Some designs shown here are highly questionable either in aim or achievement, or both.

Picas and Elites

Underwood Wide Elite

The specifications of this type face are: ten characte
to an inch and a line spacing of six lines to an inch.

Facit Medium Roman

Facit T1 is a perfect and obedient instrument for
the typist. It is a machine that lets talent and

Facit Diamond

Facit T1 is a perfect and obedient instrument for
the typist. It is a machine that lets talent and

Facit Micro Elite

even type. Give the Facit T1 a trial demonstration.
You will pass judgement in two words: "Perfect

Optima Elite

this is a specimen of ELITE TYPE FACE typed on the Optima M.
THE QUICK BROWN FOX JUMPED RIGHT OVER THE LAZY DOG.

Optima Pica

this is a specimen of PICA TYPE FACE typed on the Op
THE QUICK BROWN FOX JUMPED RIGHT OVER THE LAZY DOG.

Olivetti Pica

This is a specimen of Pica type as fitted
to the Olivetti 82 Diaspron standard

Imperial Elite Italic

This is a specimen of Elite Italic style of type with twelve characters to the inch, as fitted to Imperial standard type-

Facit Pica Italic

Facit T1 is a perfect and obedient instrument for the typist. It is a machine that lets talent and

Imperial Pica Italic

being interchangeable with Pica, and thus giving the same number of words to a quarto

Imperial Large Roman

This is a specimen of Large Roman style of type
with nine characters to the inch, as fitted to

Imperial Petit Roman

This is a specimen of Petit Roman style of type with sixteen characters to the inch, as fitted to Imperial standard typewriters.

Imperial Pica

This is a specimen of Pica style of type with ten characters to the inch, as fitted to Imperial stand

Imperial Petit Roman Italic

specimen) it is interchangeable both ways with style 42 (PETIT ROMAN), and (for those who prefer a more open appear-

Imperial Minuscule

can carry without undue crowding is in the region of 120, thus strictly limiting the amount of information. Minuscula type, however, spacing 20 to the inch, and with half the line-space distance, allows of at least four times the volume of matter. Even if the wider

Royal Klein Pica

Typewriter because its inbuilt durability, proved over the years, is a sound investment for a modest

Olivetti Medium Roman

This is a specimen of Medium Roman type as fitted to the Olivetti 82 Diaspron

Imperial Great Primer

This is a specimen of Great Primer style of t with nine characters to the inch, as fitted t

Imperial Magna

who desire to read their notes from desk level find

Shaded Typefaces

Remington Roman Bold 103

REMINGTON TYPEWRITERS are available in a wide range of type styles and

Remington Small Bookman 232

REMINGTON TYPEWRITERS are available in a wide range of type styles and keyboards to meet all

Remington Executype 538

REMINGTON TYPEWRITERS are available in a wide range of type styles and keyboards to meet all writing require-

Underwood Wide Elite Victoria

The specifications of this type face are: ten chara to an inch and a line spacing of six lines to an i

Underwood Pica Victoria

The specifications of this type face are: ten characte
to an inch and a line spacing of six lines to an inch.

Remington Executype (large)

This distinctive Remington Rand type style, for exampl
is crisp, dignified, and easy to read. It conveys an

Remington Executype (small)

This distinctive Remington Rand type style, for exampl
is crisp, dignified, and easy to read. It conveys an

Optima Imperial Elite

this is a specimen of IMPERIAL ELITE TYPE FACE typed on the (
THE QUICK BROWN FOX JUMPED RIGHT OVER THE LAZY DOG.

Groma Kolibri Imperial Pica

This is a specimen of IMPERIAL PICA TYPE FACE typed (
THE QUICK BROWN FOX JUMPS OVER THE LAZY DOG.

Olympia Congress Pica

CONGRESS PICA is the largest of the shaded types.
Gives a clean, impressive printed appearance.

Olympia Congress Elite

CONGRESS ELITE is slightly more condensed, but
equally clear and impressive.

Facit Pica Imperial

extra-satisfying results in the form of clear,
even type. Give the Facit T1 a trial demonstration.

Facit Elite 12 Imperial

extra-satisfying results in the form of clear,
even type. Give the Facit T1 a trial demonstration.

Imperial Elite Shaded

This is a specimen of Elite Shaded face style of type with twelv
characters to the inch, as fitted to Imperial standard typewrite

Imperial Persona

This is a specimen of Persona style of type with twelve characte
to the inch, as fitted to Imperial standard typewriters.

Imperial Pica Shaded

This is a specimen of Pica Shaded face style of type
with ten characters to the inch, as fitted to Imperial

Royal Imperial Pica

Elegant letter produced by the Royal Typewriter
because they know that a well drafted and well

Royal Imperial Elite

So many Executives prefer the Elegant letter produced by the Royal Typewriter because they know that

Miscellaneous

Underwood Voyager

The specifications of this type face are: twelve characters to an inch and a line spacing of six lines to an inch.

Underwood Esteem Elite

The specifications of this type face are: twelve characters to an inch and a line spacing of six lines to an inch.

Underwood Stymie

The specifications of this type face are: ten chara to an inch and a line spacing of six lines to an i

Underwood Esteem Pica

The specifications of this type face are: ten char to an inch and a line spacing of 5.40 lines to an

Underwood Elite Stymie

The specifications of this type face are: twelve characters to an inch and a line spacing of six lines to an inch.

Underwood Comet

The specifications of this type face are: ten char to an inch and a line spacing of six lines to an i

Remington Bookman Print 230

REMINGTON TYPEWRITERS are available in a wide range of type styles and key-

Remington Electric No.580

to the reader. The special typestyles available on the Remir are designed for the executive and his correspondence. They

Remington Electric No.560

to the reader. The special typestyles available on the Remir are designed for the executive and his correspondence. They

Remington Electric No.500

organization to the reader. The special typestyles on the Remington Typewriters are designed for the

Remington Electric No.535

organization to the reader. The special typestyles av
on the Remington Typewriters are designed for the exec

Olivetti Electric Serra

The Olivetti 84 is available in three carriage
lengths, with eight-key tabulation as standard

Olivetti Electric Baltea

The Olivetti 84 is available in three carriage
sizes, with eight-key sterling tabulation as

IBM Prestige Pica

With its feather-light touch, consistently even
impression and power-assisted operation, the IBM

IBM Delegate

**With its feather-light touch, consistently even
impression and power-assisted operation, the IBM**

Imperial Electra

This is a specimen of Electra style of type with ten
characters to the inch, as fitted to Imperial standard

Olympia Congress Modern Pica

CONGRESS MODERN PICA is similar in appearance,
but streamlined to give a modern printed effect.

Olympia Congress Modern Elite

CONGRESS MODERN ELITE is very popular, both for
private correspondence and business letters.

Olivetti Reiner Consilium

This is a specimen of Reiner Consilium type
available on both Olivetti standard and

Facit Pica Esquire

extra-satisfying results in the form of clear,
even type. Give the Facit T1 a trial demonstration.

Royal Brussels

Typewriter because its inbuilt durability, proved
over the years, is a sound investment for a modest

Royal Windsor

Typewriter because its inbuilt durability, proved
over the years, is a sound investment for a modest

Imperial Gayton

This is a specimen of Gayton style of type with ten
characters to the inch, as fitted to Imperial standard

Capitals Only (for invoicing, etc)

Remington Standard Double Gothic Billing

ALPHABET KEYS HAVE FRACTIONS OR OTHER
SYMBOLS IN THE UPPER CASE OVER GOTHIC

Remington Small Modern Billing Gothic

ALPHABET KEYS HAVE FRACTIONS OR OTHER
SYMBOLS IN THE UPPER CASE OVER GOTHIC

Remington Extra Large Gothic Billing

THE ALPHABET KEYS HAVE FRACTIONS OR
OTHER SYMBOLS IN THE UPPER CASE OVER

Underwood Special Roman Gothic

THE SPECIFICATIONS OF THIS TYPE FACE ARE: TEN CHARA

TO AN INCH AND A LINE SPACING OF THREE LINES TO AN

Underwood Extra Condensed Elite Gothic

THE SPECIFICATIONS OF THIS TYPE FACE ARE: SIXTEEN CHARACTERS
TO AN INCH AND A LINE SPACING OF 7.60 LINES TO AN INCH.

Imperial Elite Gothic

THIS IS A SPECIMEN OF ELITE GOTHIC STYLE OF TYPE WITH FOURTEEN CHARACTE
THE INCH, AS FITTED TO IMPERIAL STANDARD TYPEWRITERS.

Imperial Pica Gothic

THIS IS A SPECIMEN OF PICA GOTHIC STYLE OF TYPE WIT
TEN CHARACTERS TO THE INCH, AS FITTED TO IMPERIAL

IBM Manifold

IBM TAKES THE HEAVY WORK OUT OF TYPING, LEAVING
YOU FRESH AT THE END OF THE DAY. 1234567890

IBM 72 Manifold

TAKES THE HEAVY WORK OUT OF TYPING, LEAVING YOU
FRESH AT THE END OF THE DAY. 1234567890

IBM Pica Gothic

IBM TAKES THE HEAVY WORK OUT OF TYPING, LEAVING
YOU FRESH AT THE END OF THE DAY. 1234567890

Scripts

Olympia Typestyle 69

Script is the perfect personal type style, for it resembles beautiful handwriting.

IBM Corinthian

With its feather-light touch, consistently even impression and power-assisted operation, the IBM

Underwood Elite Correspondence Gothic

The specifications of this type face are: ten charact
to an inch and a line spacing of six lines to an inch

Underwood Oxford Script

The specifications of this type face are: ten charact
to an inch and a line spacing of four lines to an inc

Sanserifs

Facit Midget Type

Facit T1 is a perfect and obedient instrument for the typist. It is a machine that lets talent and

Olivetti Peria

This is a specimen of Perla type as fitted to a Lexikon 80 standard typewriter. This is available on the latest model, the Diaspron 82, with either single-bar or 8 key tabulation.

Olympia Small Condensed

SMALL CONDENSED produces lots of letters and figures in the smallest columns and tables.

Olympia Italic Pica Bold

ITALIC PICA BOLD without serifs, is a good, bold and impressive type style.

Olympia Italic Elite Bold

ITALIC ELITE BOLD is similar and smaller - quite distinctive and clean in appearance.

Olympia Fine Italic

FINE ITALIC is a beautiful and delicate type style. Individual and quite unusual.

Olympia Micro Italic

MICRO ITALIC is also quite unusual - perfect for private correspondence on delicate notepaper.

Remington Condensed Art Gothic

REMINGTON TYPEWRITERS are available in a wide range of type styles and keyboards to meet all writing require-

Remington Art Gothic

REMINGTON TYPEWRITERS are available in a wide range of type styles and keyboards to meet all

Remington Minuscule Gothic

REMINGTON TYPEWRITERS are available in a wide range of type styles and keyboards to meet all writing requirements. All Remington type is designed, as well as spaced upon the written

Remington Sans Serif Gothic

REMINGTON TYPEWRITERS are available in a wide range of type styles and keyboards to meet all writing requirements. All Remington type is designed, as well as spaced upon the writ

Underwood Financial Gothic

The specifications of this type face are: twelve characters to an inch and a line spacing of six lines to an inch.

Underwood Elite Gothic Heavy Face

The specifications of this type face are: twelve characters to an inch and a line spacing of six lines to an inch.

Underwood Stymie Gothic

The specifications of this type face are: ten charac to an inch and a line spacing of six lines to an inc

Imperial Bijou

This is a specimen of Bijou style of type with sixteen characters to the inch, as fitted to the Imperial standard typewriters.

Special-Purpose Typefaces

Remington Indenting (Lower Case) and Extra Large Gothic

BINED WITH INDENTING IN LOWER CASE FOR PROTECTIVE WRITING.

Imperial Pin-Point

THIS IS A SPECIMEN OF PIN-POINT STYLE OF TYPE WITH CHARACTERS TO THE INCH, AS FITTED TO IMPERIAL STAND

Facit Pica Telegram Type

EVEN TYPE. GIVE THE FACIT T1 A TRIAL DEMONSTRATION.
YOU WILL PASS JUDGEMENT IN TWO WORDS: "PERFECT

Imperial Telegraphic

IS SPECIALLY ADAPTED FOR WRITING

TELEGRAMS. THE KEYBOARD HAS 26

Facit Placard-style 10

Facit T1 is a perfect and obedient instrument for the typist. It is a machine that lets talent and

Underwood Bulletin

The specifications of this type
are: six characters to an inch a

Underwood Giant Primer

The specifications of this type

Imperial Label Gothic

This is a specimen of Label Gotl

Olympia Display

DISPLAY is used for tickets, tags, labels and

notices - any work demanding real attention.

Remington Small Bulletin 96

REMINGTON TYPEWRITERS are avail-
able in a wide range of type

Remington Large Bulletin 48

REMINGTON TYPEWRITERS
are available in a wide

Remington Bulletin 8

ARE AVAILABLE IN A WIDE

Remington Large Bulletin 39

ARE AVAILABLE IN A WIDE

Olivetti Label

THIS IS A SPECIMEN OF LABE

Facit Hebraic

זיס 10 היא מכונה מושלמת ומכשיר נאמן לכתבנית. זו מכונה
עלת כשרון וטכניקה משוכללים הנובעים מעצמן, המתגברת על

Facit Greek

ἐκτέλεσιν δυσκόλου ἐργασίας καί σᾶς δίδει ἱκανοποιητ
πάντοτε, ἀποτελέσματα καθ'ὅσον ἀφορᾶ τήν διαύγειαν κ

Facit Arabic

ین ماشین استعداد وعمل را یکجا بعرصه ظهور میرساند وکار شمارا در
وارد مشکل بدون جد وجهد قابل اجرا مینماید ونتایج فوق العاده رضایت

Facit Russian

Фацит Т1 является превосходным и послужным орудием
в руках машинистки, будучи машиной, дающей возможно

Proportional Spacing

Underwood Windsor

The specifications of the type face are: Horizontal
10 letters to an inch with automatic variation of 1/2

Underwood Pintori

The specifications of the type face are: Horizontal
10 letters to an inch with automatic variation of 1/2

Underwood Raphael

The specifications of the type face are: Horizontal
10 letters to an inch with automatic variation of 1/2

Underwood Baudin

The specifications of the type face are: Horizontal
10 letters to an inch with automatic variation of 1/2

Underwood Kent

The specifications of the type face are: Horizontal
10 letters to an inch with automatic variation of 1/2

Underwood Avon

The specifications of the type face are: Horizontal
10 letters to an inch with automatic variation of 1/2

Modern

THE QUICK BROWN FOX JUMPS OVER THE LAZY DOG.
With its feather-light touch, consistently even impression and power-assisted operation, the IBM takes the heavy work out of typing, leaving you fresh at the end of the day.
1234567890

Documentary

THE QUICK BROWN FOX JUMPS OVER THE LAZY DOG.
With its feather-light touch, consistently even impression and power-assisted operation, the IBM takes the heavy work out of typing, leaving you fresh at the end of the day.
1234567890

Secretarial

THE QUICK BROWN FOX JUMPS OVER THE LAZY DOG.
With its feather-light touch, consistently even impression and power-assisted operation, the IBM takes the heavy work out of typing, leaving you fresh at the end of the day.
1234567890

Bold Face No. 1

THE QUICK BROWN FOX JUMPS OVER THE LAZY DOG.
With its feather-light touch, consistently even impression and power-assisted operation, the IBM takes the heavy work out of typing, leaving you fresh at the end of the day.
1234567890

Bold Face No. 2

THE QUICK BROWN FOX JUMPS OVER THE LAZY DOG.
With its feather-light touch, consistently even impression and power-assisted operation, the IBM takes the heavy work out of typing, leaving you fresh at the end of the day.
1234567890

Arcadia

THE QUICK BROWN FOX JUMPS OVER THE LAZY DOG.
With its feather-light touch, consistently even impression and power-assisted operation, the IBM takes the heavy work out of typing, leaving you fresh at the end of the day.
1234567890

Charter

THE QUICK BROWN FOX JUMPS OVER THE LAZY DOG. 1234567890
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Registered Trade Mark: Monotype

Penguin covers: a correction

Since the publication of 'Penguins on the March' in our last issue we have received the following letter from Germano Facetti, art editor of Penguin Books Limited:

'There is an omission in your otherwise admirable piece on Penguins in *Typographica 5* which I should have hastened to amend at proof stage. While I have directed the recent innovations on Penguin covers and designed the new grids of several Penguin series, the Penguin Crime grid, which was later applied, with small modifications, to Penguin Fiction and Pelicans, was originally Romek Marber's design. (Alan Fletcher, Edwin Taylor, Bruce Robertson, and Richard Hollis also collaborated with me on this problem.) I should be grateful if, in fairness to Marber and for the historical record, you could print a correction in your next issue.'

Notes on redesigning Penguin Crime Covers Series

The following are the factors I have considered and the analysis of these factors is the basis to the design solution I am submitting for future Penguin Crimes Series covers, to which all new covers and reprints will conform.

Current covers (identity)

- Penguin Crime book are an integral part of publications which form the Penguin Identity. An important factor in emphasizing this identity are the covers of this series. With the years, because of developments in the field of visual communication, and changes in the response to visual ideas this identity may lose its initial impact and efficiency.

New covers (continuation of identity)

The Penguin identity is synonymous with the goodwill to Penguin Books, which has has been created over many years. Despite the change in typography and the introduction of a new element (pictorial), the new crime series will maintain a continuity to this goodwill, by means of identification between the current and the new styles. This identification is achieved by establishing a common denominator between the current and new series through integration of areas and type. This common denominator, is the strong horizontal movement, which is emphasized in the current crime cover (fig. 1), and which is repeated in the new cover by the use of horizontal rules and the occasional use of a white horizontal panel (fig. 2) The white panel will help in transition period, but after the new style is established this panel can be discarded.

Impact and efficiency

The current constant typographic cover in present day paperback publishing, has no means to excite or attract attention. With the addition each year of new title to the Penguin Crime list, it becomes more difficult ~~to discern~~ just by looking at the current Typographic cover to discern between books already bought, and those newly published. When confronted with many crime books the reader has at present no other means of selection but that of reading all the titles.

- Because of the number of books displayed this is not only trying but also slows down the process of identification of separate titles. This results in the crime series being subject to considerable commercial limitation, particularly as its readership consist of a wide section of the general public.

Typography

The typeface used throughout is Standard and Standard medium. The typography will remain constant, and the variation which occur are dictated by the length of the titles. This arrangement and the change in the colour of type, between the title and the name of the author will help the public to place with ease, either the title or the name of the author, whichever happens to interest them.

The pictorial idea be it drawing, collage or photograph, will indicate, if possible the atmospheric content of the book The publics awareness to kinematic images, offers the crime series particularly, great photographic possibilities. The clarity and simplicity of the pictorial idea will emphasize the contrast between covers, will be easily memorised, and will have when books are displayed in large numbers an accumulative effect.

To retain the Penguin Identity these formal elements are translated in a 'grid'. (Fig 2) This grid which will form the basic structure for the design of all crime covers, will also help in the problem of production. The grid allows ~~in the length~~ for variations in the length and the placing of titles and for the use of different pictorial ideas as evident in enclosed covers.

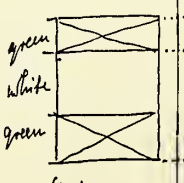


fig. 1

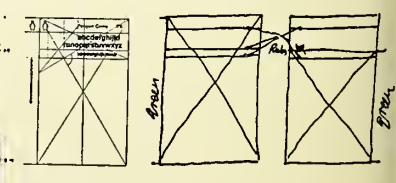
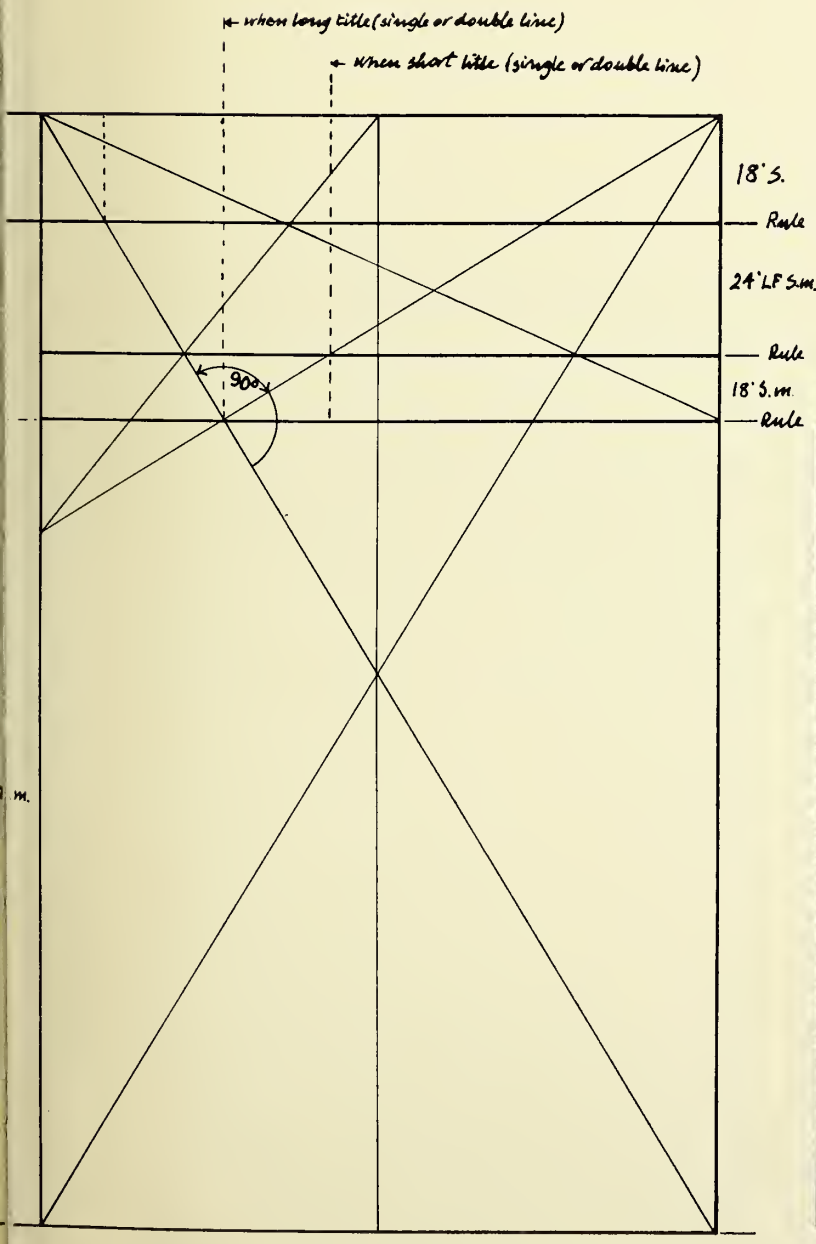
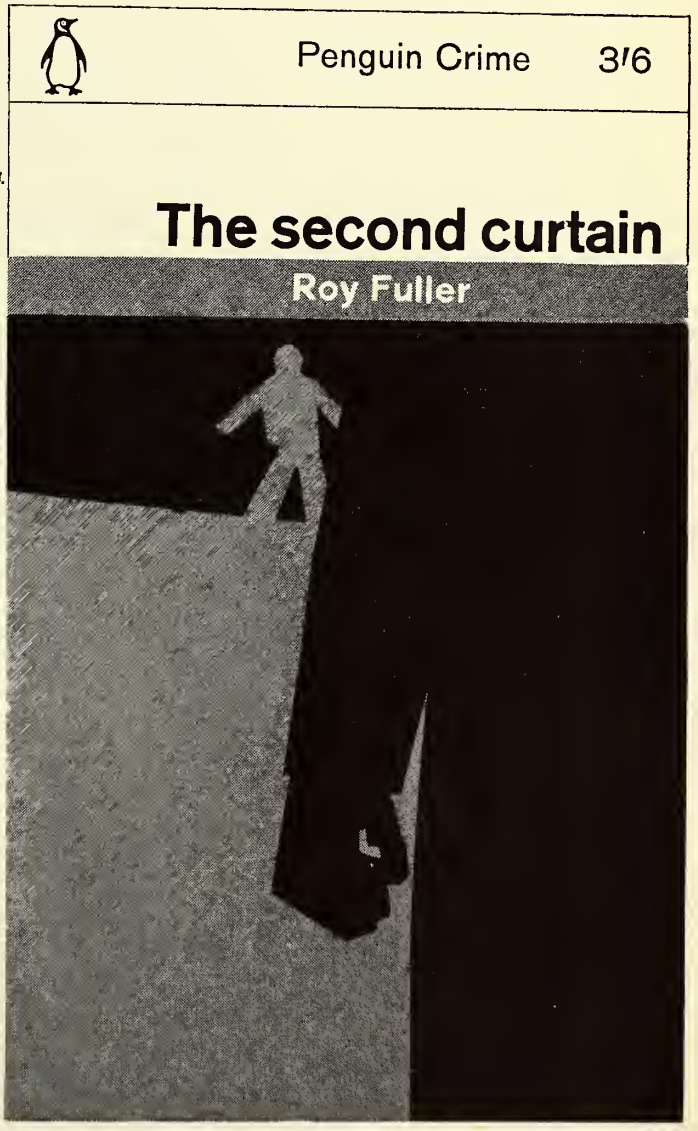


fig. 2

These handwritten notes (opposite page) were prepared by Romek Marber when he was working on the new cover design for the Penguin Crime series. They reveal Marber's careful analysis of the problem and his concisely-argued case for the new design. His drawing (below left) shows the geometrical basis of the new grid, which is now being used for Pelicans and Penguin Fiction as well as the Crime series.





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THE TIMES EDUCATIONAL SUPPLEMENT

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More from Penrose 1962

Typographica 5 mentioned some of the design articles that appear in Penrose 56.

Here is a selection of some of the other articles:

Do children get the books they want?
Adults find children's book publishing a satisfying field in which to work. But do children get the books they want? Paul A. Bennett considers *American children's books in a changing world.* Dr Anders Hedvall reports on Swedish children's likes and dislikes in *Children and their books.* David Thomas pleads for an aesthetic theory of illustration in *Children's book illustration in England.*

Joseph Cundall
Ruari McLean considers *Joseph Cundall: a Victorian Editor, Designer, Publisher,* and finds much material for useful study.

Florentine workshop
Germano Facetti describes *A lithographic workshop in Florence,* where notable artists practise autolithography.

Reading list
James Mosley's *A graphic arts booklist* is an annotated selection of publications from 1959–61.

Photography
Better technical equipment and more creative opportunities mean that *Photography has arrived,* claims Gilbert Cousland.

Keeping pace with computers
Can computer output be printed at the speed at which it is now produced? In *Xeronic: computer output printer,* H. Dagnall shows how xerography has been applied to large-scale commercial data processing with a maximum printing speed of 4700 characters per second.

The Penrose Annual
Volume 56 1962

Published by Lund Humphries 42*s*

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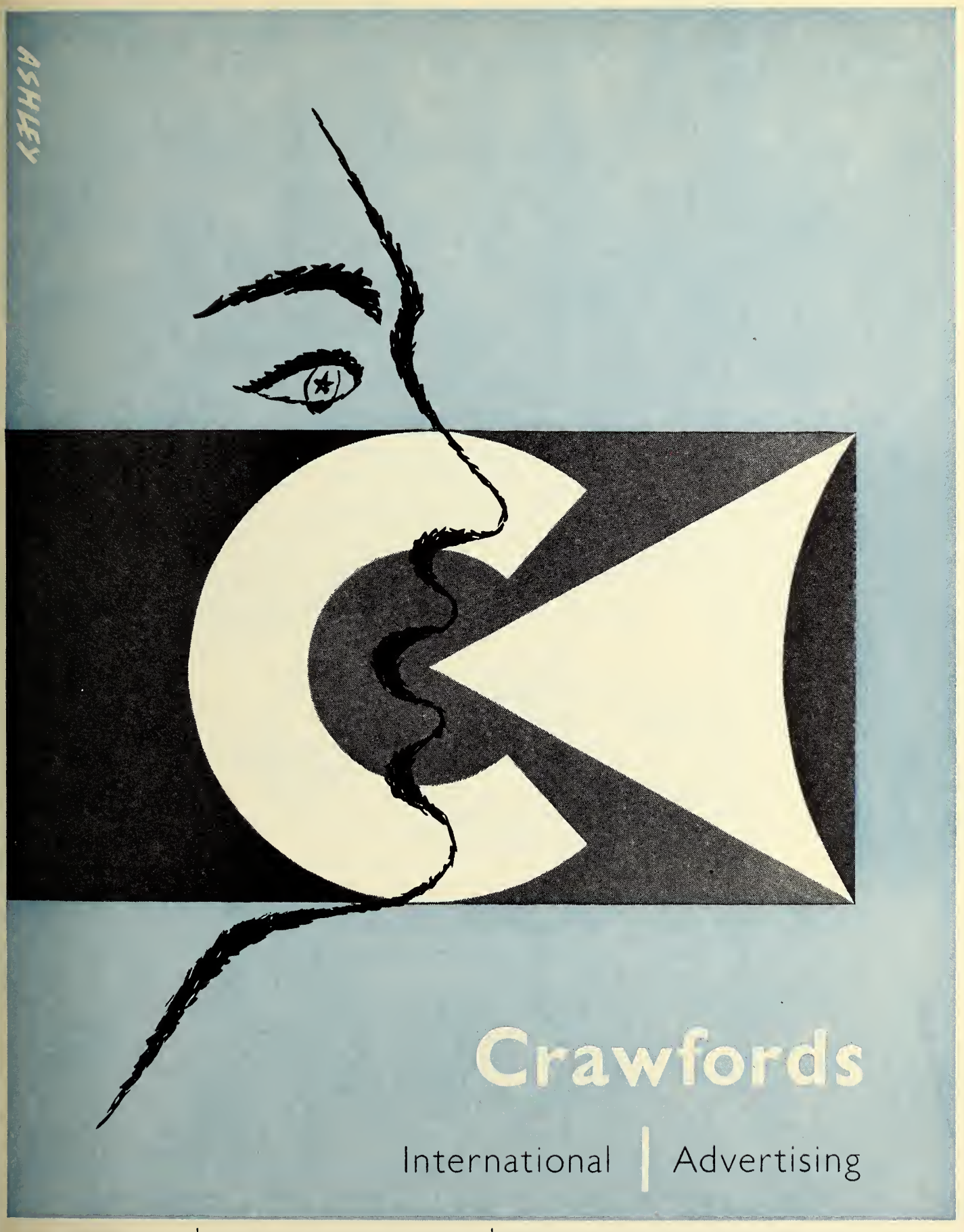

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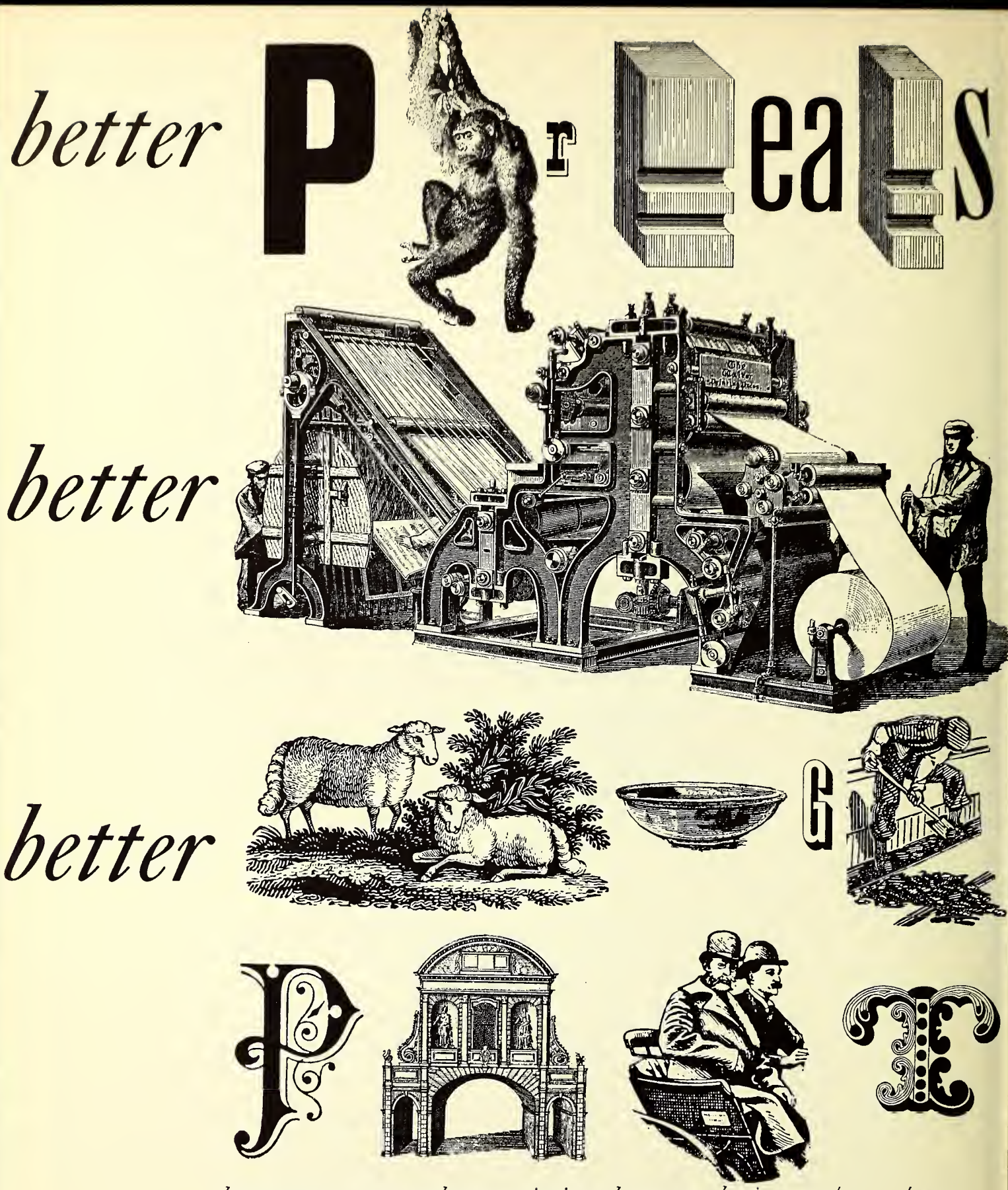
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Typographica New Series

No.1 Britain's Royal Arms; the work of Franco Grignani; Yosl Bergner's drawings to Kafka; Five Polish Photographers; the history of numerals; etc.

No.2 Max Huber in Italy; Brownjohn, Chermayeff and Geismar in the United States; the Polish-French engraver, Abram Krol; the publications and exhibitions of de Jong, Hilversum.

No.3 An important article on the integration of photo and type by Ken Garland; Richard Hamilton on the experimental publications of Diter Rot; the work of the American artist Alcopley; an examination of artistic experimental photography of the 1920's by Camilla Gray.

No.4 Signs and lettering in the street: traffic signs in London and Rotterdam; primitive street 'typography' in London, by Robert Brownjohn; the Civic Trust and Lettering by Nicolete Gray.

No.5 Reading by machine; Penguins on the march: DIN – a new, old cause; signposting at London Airport; a case for auto-letterpress; etc.

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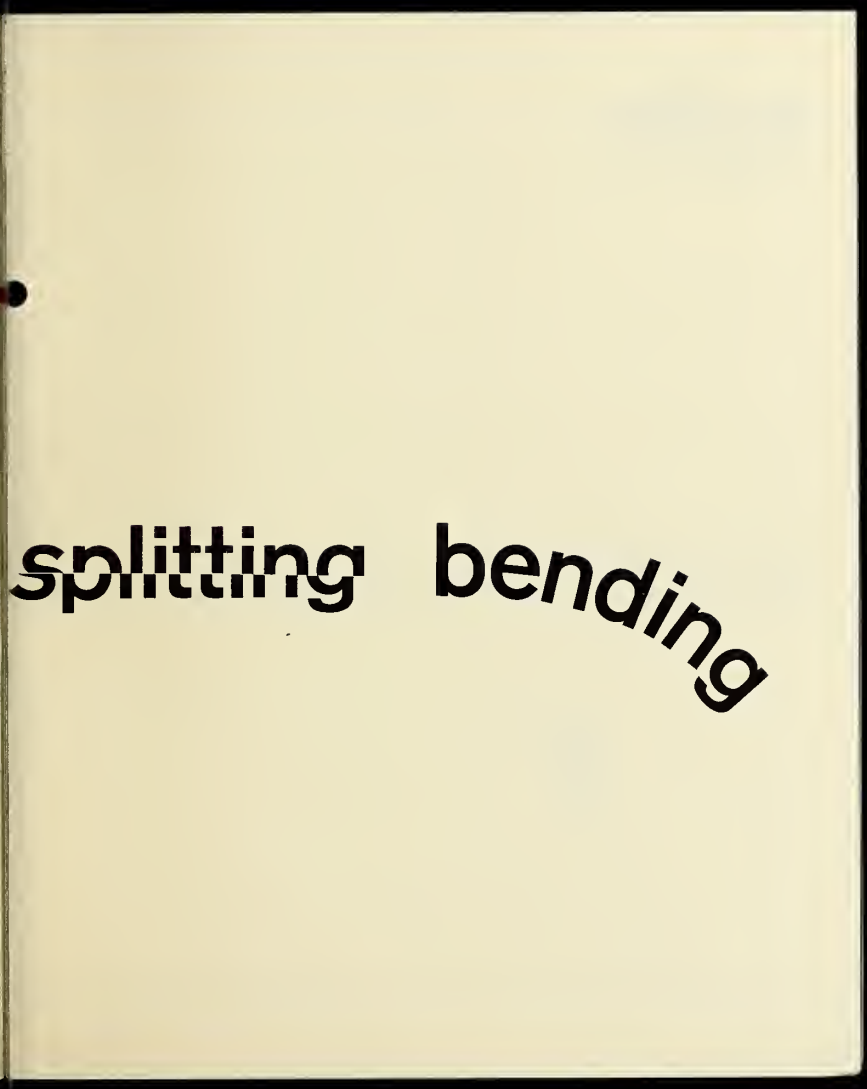
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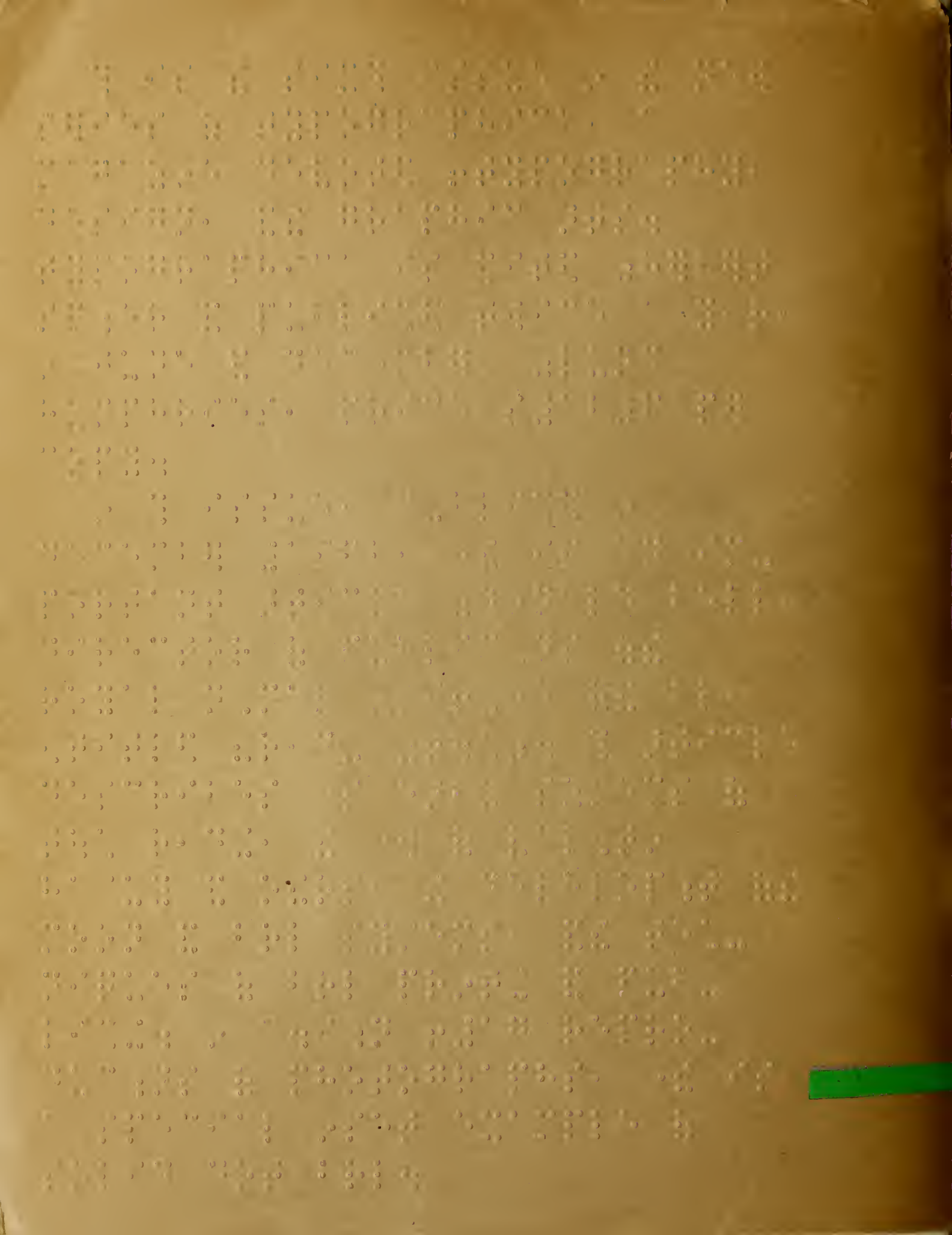
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